

Arthur Ruhl on the Art of Criticism

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THE NEW YORK
**DRAMATIC
MIRROR**

PRICE
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"A THOUSAND YEARS AGO"

An Old Actors' Retreat



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ARTHUR RUHL AT THE CRITICS' ROUND TABLE

A RTHUR RUHL, dramatic editor of the New York Tribune, (a fact of which all are aware from billboards about town), and contributor of theatrical writings to *Collier's* for some ten years past, is courteous but reluctant. He declares he has enough to do commenting on plays without talking about himself. But I observe that, as a sincere man who has assumed the position of critic, he must have some definite ideas concerning his profession, something about the principles that apply for all time. To which Mr. Ruhl replies:

"For such work as the daily newspaper critic should do, it is difficult to state, offhand, any rigid, critical creed. The things to which his criticism is applied are constantly changing, and the critical viewpoint must be changed to fit them. In the scrupulous realism of a Mr. Galsworthy for instance, there is no place for such plays as *The Whip*. Yet thousands of people like old-fashioned melodrama—very likely the critic does himself—and he must be ready to view both kinds of work sympathetically, although from different angles.

"Given, of course, an adequate background of critical understanding, I should say that there is more danger of too much cut-and-dried formula rather than too little. The card-index habit is easy to fall into—the notion that all a critic need do is to tack a label on a play, or part of a play, stick it into a pigeonhole and let that dispose of it. This is a particular danger at the present moment, when the English drama is undergoing something like a genuine renaissance and old forms are constantly changing.

"The most significant work of recent years has been at the opposite pole from the artificial 'well made' play. The tendency of it always is to get closer to life; and this is true, whether you are considering a naturalistic piece, like *Rutherford and Son*, or fantastic and poetic plays like *Peter Pan*, or *The Playboy* (which are true to human nature and the intimate feelings of the audience, no matter how fantastic the action of the characters may be), or even such special pleading as *Damaged Goods*.

"Twenty years ago a critic could say loftily that it didn't make any difference to him what an author's opinion was about anything—all he cared about was whether he knew the rules of playwriting and abided by them. This kind of intellectual snobbishness went out about the time Ibsen and Mr. Shaw came in.

"The stage to-day is a public forum as well as a frame for mere beauty. And when a man like Brieux comes along, a critic has got to listen to him, whether he thinks that what he offers is a 'play' in the strictly technical sense of the word or not.

"Nor can the critic dismiss a play nowadays because it seems to him 'mere talk.' If the talk bores him, he has a perfect right to say so. But he cannot brush aside such a play as *Change*, for instance—produced by the Welsh Players here the other day—merely because it seems to him only conversation, unless he is also ready to brush aside much of the work considered important in other parts of the world. If *Change* is talk (and I don't mean to say

that it was a great play of its kind, even), what would be said of such a play as Tchekoff's *Cherry Orchard*, for instance; and yet it was on such plays that the Russian author made his fame. He and others of his school are not writing as they do because they don't know what a well-made play is like, but because they think they have gone beyond it. They may be wrong, but the critic must, at any rate, receive their work with an open mind.

"All first night criticism, hastily done as it is in New York, must necessarily be pretty haphazard and superficial, and while the critic ought to give the



Courtesy "Everybody's Magazine," Feb. N. Y.
ARTHUR RUHL.

public a good, general idea of what the play is like, and what he thinks its significance, it is a mistake to waste any of his too brief time in technical hair-splitting while he neglects what we might call the 'intellectual news' of the play. Take such a piece as Zangwill's *The Melting Pot*, for example. It was preachy and oratorical, but it was far less important that the reviewer waste time reiterating this fact, which any child could see, than that he should bring out the fact that no American writer, not even Augustus Thomas, with all his understanding of the different phases of American life, had ever perhaps, struck so deep and vital a theme as this English Jew.

"And this reminds me of a second thing that the New York critic ought particularly to keep in mind, and that is to remember that New York is not

America, and that in the sense of not knowing or caring much about what goes on outside it. It is perhaps the most provincial city in the country. Particularly is this true of that curious world we call Broadway, from which practically all American plays now come, or through which they must pass to become acceptable.

"This world is peculiarly local, and restricted in its outlook, and a play like *The Melting Pot*, for instance, somewhat boresome to the Manhattan cockney, but with a big American idea behind it, will stand less chance here than it will in Chicago—and that is exactly what happened with Mr. Zangwill's play.

"Take such a piece as *Heap Game Watch*, which the Stage Society produced the other day. Here was a very naive bit of playwriting, yet the author had hit on an absolutely American theme—the clash between the extreme individualism of the old-fashioned Western pioneer and the new spirit of nationalism and social service.

"The important thing for a critic to do in the case of such a play, I should say, was not to make fun of its clumsiness, which any spectator could have seen for himself, but to point out what many New Yorkers might not see, that beneath the rather apparently incongruous symbols—a cattleman who wanted to shoot elk out of season and a daughter who wanted to run away with a married man—there was a sincere and imaginative attempt to make a play out of material absolutely American.

"The great American play that people used to talk so much about, may not be in sight, and I don't know whether it is particularly important whether it is or not, for really great work is likely to be pretty universal in its character.

"I should say that the change is more likely to come not in one big splash, but rather in a general awakening. The various leagues of theatergoers, 'little' theaters, experiments in municipal theaters, and so on, all over the country, show plainly enough what is stirring underneath. It is a time when the critic, while maintaining a decent regard for academic standards, has peculiar need to be wide-awake and of an open mind."

In so many words does Arthur Ruhl designate what he regards as the two important ideas for dramatic critics to bear in mind, first, to consider, sympathetically at any rate, the modern dramatic forms, and second, to remember that New York is only one little corner of a big country. Mr. Ruhl told me that I could put in as many "he paused for breath," "he shrieked," and so forth and so forth, as I desired, but he insisted upon having his words to the letter. Consequently he is prepared to assume responsibility for every dot of an "i" and cross of each "t" that I have credited to him. To say the least, his remarks carry a strong sense of vigor and sincerity, two qualities that, you may take my word for, are unquestionably in this reviewer's make-up. When all things are said and done, Arthur Ruhl will still be esteemed for the goodness of his intentions.

ARTHUR EDWIN KADWA

ON PLAY CENSORSHIP

By CONSTANCE SKINNER

(Written for THE DRAMATIC MIRROR.)

THERE are two kinds of success. There is real success and there is unreal success. On the surface, they look alike. Of course, if more people could tell the difference between them, unreal success would vanish. In which case many of Broadway's theaters would close.

With the aid of dramatists—courtesy title only—who are willing to write variants of *A Tourist in the Tenderloin*, *Garlic and Sin*, and other subway-express thrillers, even to picture the American home—flat or mansion—as a *maison de joie* without police protection, the unreal successes have been able to make a good deal of noise.

The law has been invoked against them, the creation of a permanent bureau of censorship has been threatened, and, lastly, as additional advertisement, certain suffrage leaders and uncertain fighters of vice have been invited to give their opinions as to the moral intent and influence of these plays. The suffragists, and the leaguists who are fighting "the traffic," unanimously pronounced the plays to be moral and sincere and true in their purpose: some of the lady judges also added that they considered them "artistic plays," as well as "moral and helpful."

This illustrates the one point regarding play censorship that is worth taking into account; namely that persons who are not qualified by knowledge of the fundamentals of art are not qualified in any way whatsoever to judge of the morale of a play. Drama is not some schoolbook method of teaching morals. It is an *Art Forum*, and, as such, it relates to a much larger thing than varying and disputed social canons—to an unchanging thing, namely, truth, perfection—not customs of living, but life.

Drama has its art principle and its laws emanating from that principle, just as music has. They state universal truths and define perfection. These laws govern not only the technique, but the spirit of drama. One who is educated artistically, therefore—i. e., who understands these laws and their application—cannot be deceived as to the spirit and purpose of any play—or, indeed, of any work of art. The art-trained mind perceives the thought behind the lines and scenes, because it understands the medium of expression. The social reformer or the suffrage worker, or the banker, or the tinsmith, if without this education, does not. The artist is one of those who, as St. Paul puts it, "speak with tongues." One must speak the tongue in order to interpret.

This is ignored by those persons and papers that approve some form of censorship, and say that the merits of a play must not be left to the decision of professional critics, artists, and so forth, who are prone—so these papers say—to judge merely from the artistic and not from the ethical standpoint.

Yet see what happens when critics of morals, instead of critics of art, do the judging! Lacking the metaphysical intuition of the artist, or of the experienced critic, they judge by surface things, including a talk with the manager and the author, and solemnly pronounce moral and high-purposed plays that the professional critics of New York—who are not social reformers particularly—penetrated at once and condemned contemptuously as nauseous rubbish written and produced with a venal motive, and for no other purpose than salaciousness. The moralists made themselves a laughing stock by adding their influence to the efforts of the immoralists to maintain inartistic—and vicious—plays before the public.

Egotistical ignorance deserves the mockery with which it is usually rebuked. No matter what the conscious motive may be, it is always ignorance and egotism that attempt to censor the tastes of other people, and wish to pass laws that infringe upon the liberty and right of the public to think and act as it sees fit, as long as it in turn does not infringe upon the liberties of those with opposite tastes. It is egotism and ignorance to pronounce upon the intent and purpose of a subject, as it is treated in dramatic form, when you have not familiarized yourself with the principle of art and the laws governing drama.

Conceit does not achieve a true judgment. Remember, too, that the same degree of ignorance relative to art, that is tricked into upholding poor and nasty plays, also tries to forbid exhibitions of beautiful statues and paintings in the nude, and would gladly have deprived America of Mary Garden's marvelous art in *Thais* and *Salome*. Ignorance is dangerous.

If Hamlet were written to-day, such people would likely protest against it, on the score of the queen mother's morals.

The stage is its own censor. It will eliminate what has no place in the theater, and without infringing upon public liberty or individual rights. It has maintained a much higher idealism than characterizes those business and social spheres from which many of its would-be censors come; yes, and a higher idealism than some of the religious bodies maintain.

THE PRESS AGENT

[Extract from a dramatic editorial on "Criticism by Press Agent," by George Foshall, the dramatic editor of the Springfield (Mass.) "Union."]

Advance notices, to my mind, are news, and as



JERROLD SCOTT (CHARLES RICHMAN) MEETS ONE TYPE OF OFFICE STENOGRAPHER (EDNA MAYO) IN "HELP WANTED."

such find their only justification in the columns of a newspaper. When they become mere puffs, based upon only the flimsiest foundation of fact, and having an artificial atmosphere in no way related to the real qualities of the attraction represented, they cease to be news. The press, in general, has spoilt its influence and power as a critical factor by the indiscriminate use of advance material provided by press agents, in which advance dramatic criticism has taken the place of legitimate news of the play.

Dramatic criticism written by the people most interested in making a favorable impression can have no value as far as the public is concerned. It may be, and in some cases is, true. With so many excellent attractions appearing it is bound to be true sometimes, but it is not a safe guide, because it is bound, so often, to be untrue.

A theater manager told me the other day that favorable advance notices were much more important to him than favorable criticism. This is a direct reversal of what should be the case, and it is a state of affairs for which the newspapers have only themselves to blame. The newspapers should be the one great deciding power in guiding people to an intelligent choice of plays, and the chief source of this power should be the newspapers' own dramatic criticisms. The advance notices should be merely indications of the type of attraction offered and a means of pointing out the already established merits of the players, as well as throwing true light on interesting characteristics of their personalities. Anything beyond this is unfair to the public reading the notices, and a newspaper printing such material is discriminating against its public for the sake of theatrical promoters, and is

in danger of misleading the people it is supposed to inform.

It is our aim in this newspaper to avoid this state of affairs, and to create and maintain our influence by allowing the press agent to say nothing for which we are not willing to take full responsibility. In the great rush of preparation for press it is more than possible that we fall short of the standard of perfection we have rigidly set for ourselves, but the readers of our dramatic columns can be convinced of our earnest desire to tell them nothing which is not the truth, even at the expense of much heart-burning, harsh criticism and cynical smiles from those whom we have great personal desire to please but whom we find it sometimes impossible to please and at the same time keep faith with our public and maintain our own standards of newspaper values.

A VANISHED ACTORS' RETREAT

THE auction sale of Edward Hanlon's personal property last August at his former Summer home in Cohasset, Mass., is almost the last link between that famous seashore town and the theatrical profession. Buyers were eager to get hold of old playbills and photographs as well as the bric-a-brac which the Hanlon brothers had collected in their many American and European trips. Near the Cohasset railroad station is still standing the trial stage building they put up in the early nineties in order to rehearse the various mechanical devices that were used in *Superba*. It is a building of peculiar shape, all boarded in from footlights to grids; and, with the back lower than the tall front it looks like a cat sitting on his back paws.

The building is now stored with the old scenery used in *Fantasma* and *Superba*. The man who invented many of these contrivances for them and was their master machinist is now master machinist for the Boston Theater, and the son of a property man they brought over from the Drury Lane, after their tour of England with *The Voyage in Switzerland*, is now the master machinist of the Boston Opera House, Mr. Robert Brunton.

The six Hanlons were first famous in the sixties as a genuine brother vaudeville team and the first importer into America of the old velocipede and later as the producers of *The Voyage to Switzerland*, *Fantasma*, and *Superba*. Though they and their work now belong to the remote nineteenth century, Cohasset remembers them as noteworthy Summer citizens who first boarded at Mrs. Hob Beal's on the Jerusalem Road and then had Summer homes of their own.

Long before they came to Cohasset, however, the town had its actor's colony near the cove. First, Lawrence Barrett bought a house of Janauschek near the water, planted trees, filled in the salt marsh, cleared away fish houses and wharves and soon developed a fine estate which is now owned by Charles Barron, of the Boston News Bureau. Here he entertained such actors as Booth, William Warren, and Modjeska, and was a prominent figure in the Cohasset landscape, as he walked about his ground, swinging a cane, every inch of his tall, slender figure proclaiming him to be a man who took the center of the stage as his just due.

Nearby on the shore of the same salt marsh lived, in the seventies and eighties, as his neighbors, Stuart Robson, Charles R. Thorne, and William Crane. Thorne was a thoroughbred fisherman and used to take long fishing trips in his two-masted "pinkie" schooner, *The Only Son*, under the command of Captain Ainslee, who now has retired from the sea, and, though over eighty, serves on the Cohasset police force. His fishing trips were sometimes made in a rowboat on wheels, in which he was conveyed to some of the ponds of Marshfield or Hingham, where the wheels were discarded for oars as a motor force.

These actors all entered heartily into the village life of Cohasset. Thorne, handsome and dissipated, was a favorite with all. Crane was ever ready to help in the programmes of church entertainments. And when Robson's funeral was held in Cohasset, about ten years ago, two of his pallbearers were Mr. William Bourne, his butcher and near neighbor, and Captain Ainslee. Both Robson and Lawrence Barrett are buried in the Cohasset cemetery and lie in the part near the graves of the immigrants, as the Cohasset people refer to the people who lost their lives there in a shipwreck caused by the gale of 1851.

Mr. Crane's house is now owned and lived in by the Rev. Mr. Bartol, the Episcopal clergyman of Cohasset. Barrett, Robson, and Thorne have departed this life, the latter dying in 1882. The Hanlon property, with the exception of the stage building, has all been sold, and Cohasset can no longer be called the actors' retreat, as it was twenty-five years ago.

That name now belongs to Nantucket.

FRANK R. ARNOLD.

MADAME CRITIC

NEVER tell me 'tis otherwise—somebody has certainly cast a spell on the orchestra at the Harris Theater. I was convinced of this beyond all doubt at the opening of *The Rule of Three*. The last time I visited this cozy playhouse was on the occasion of Grace Filkins's stop-over visit in our critical midst, when I was astonished by the antics of the Bendix quartette of spotlight musicians who wailed out their melodies to an audience enveloped in blackness until I felt like rushing down to the footlights just to scatter that concentrated illumination. Between each act of the comedy we were compelled to feel as though we should have brought with us an adequate supply of heavy crepe.

But that was some time ago, and I had almost forgotten about that conceit until last week. I was late in arriving and so missed the—what shall I call it—overture? Since I did not hear it I shall smother it with silence. But, words are poor with which to describe my sensations at the close of the first act. I had opened my programme and was looking about to see if any lady present had at last summoned up sufficient courage to support a green or purple wig, such as they are said to be wearing in Paris, and to which report a Broadway hairdresser's coiffures lend color—when, suddenly, my ear was beaten by a succession of forceful sounds which caused me to glance toward the orchestra to discover what had broken loose.

Broken loose is an expression which but faintly conveys the combined efforts of the four musicians—I believe there were four. But they produce enough sound for forty. Yes, one athletic fellow pounded away at the piano until I wondered if every bone in his body didn't ache. He used every possible muscle, and if there remained one little microbe within his system that was not set to work it was lacking in temperament.

Then the chap with the violin! How he sawed away. And the one of many instruments—I scarcely know what to call him, but they were all around him ready for business. Now, all together, please! Whoop it up!

And they did. If there was any tango blood astir in that audience, it should have responded to such vigorous treatment, for the piano player almost fell into the piano and I feared the violin artist would strangle his instrument. I thought it was some horrible mistake—that I was in the right church but the wrong pew—or some such explanation. But no, there was Louis De Foe striding with his usual long stride up the aisle. I wondered why he didn't "dip" or "hesitate," but the suggestions held out by the music never phased him. Then Alan Dale arose and went timidly forth into smokeland. He never fluttered an eyelid. I have seen him far more perturbed by being polite in sitting out a Shakespearean performance. The critics safely made their escape!

But the suffering audience! I would not know how to classify the music with which it was made tone deaf, but its like has never been heard before at a two-dollar performance.

The last agony was reached when Delilah's (Saint Saens) love song was rendered into hops, skips, dips, kicks and hesitations. Since I can't smoke, I went out and put some powder on my nose. I then learned from a tango tea habitué that the laboring musicians were the Castle Orchestra from Sans Souci.

The words *Castle and Sans Souci* made me think of Frederick the Great and his wonderful country place. But, dear me, *Castle* referred to the dancers, and *Sans Souci* to the present scene of their agility.

The Palace Theater is a thoroughly pleasant place, fore and aft. I know, for a few days ago I went back to pay my respects to the latest daughter of the drama who has boldly seized the big laughs by both ears and made them make a noise as though they were enjoying themselves. Blanche Bates is this Darling of the Gods who is voyaging along the strange ways of an unknown and interesting theatrical land.

The snow and ice were swirling about as I opened the little door that admitted to warmth and light; a polite—mark this well—I said, a *polite* doorkeeper invited me to be seated and encouraged me to wait until Miss Bates should have made the circuit between Far Ossining and the Palace. He informed me that her act was scheduled for a quarter past four, and, in response to inquiry, said that she was usually in her dressing room at two. Before I could recover from my surprise at this news Miss Bates herself came rushing in.

"Am I late?" she nervously inquired of the doorkeeper. Then, not waiting for a reply, "Have they changed my time? Has anything happened? Who's on now? What's next? How are they out front today?"

"Heavens!" she exclaimed as we seated ourselves in her dressing room. "This is the most exciting experience I have ever had. I am always afraid they

are going to change me to some other time in the programme, on account of somebody in some other act failing to appear. The way they move the acts about keeps one on the jump. That's why I try to get here at two, so I may be ready in case of emergency. This amuses the regulars, who allow themselves only sufficient time to be ready. I suppose, after awhile, I, too, shall learn not to worry if they shift me from head of the bill to the foot, or vice versa. The other night I had the most horrible experience. I dreamed that I arrived here late and had undressed and was combing my hair, when the stage-manager called out, "Come on, Miss Bates; you're third now instead of seventh."

"But," I protested, "I have nothing on."
"I can't help that!" I dreamed he said: "You'll have to go on as you are. The audience can't tell skin from tights these days."

"The next thing I knew my maid had thrown my fur coat around me and I made my appearance that way. Oh, that was a horrible sensation! When I awoke I vowed I'd never be late again at the theater for fear that dream might come true."

The best thing about *Help Wanted* was its title. Mr. Jack Lait, of Chicago, evidently wanted to give



THE LATE STANLEY HOUGHTON.

us New Yorkers something with which we were thoroughly familiar—the baby-faced stenographer, the flirtatious employer, and so on. No wonder Charles Richman couldn't put any sincerity into his acting. He impressed me as trying to do an unpleasant task as decently as he could. As for the big-eyed stenographer—I wonder whether she will stir some weary-of-it-all gentleman in real life to the feverish admiration which is the inevitable result of the glance of such innocence for the actress who plays the pretty but puzzle-witted seeker after daily bread—no, that wasn't quite it—mother wanted to leave the laundry and pay for the transportation home of two sons in an institution—has a distractingly pretty face of the Laura Jean Libby heroine type with, huge, blue eyes, and a short upper lip, which gives the suggestion that its owner was modeled after one of Raphael's cherubs. Big, blue eyes and a short, upper lip! Fatal combination! I don't remember whether Raphael's famous children possessed blue or brown eyes, but the effect was the same, for they gaze Heavenward.

The scene in one, in which daughter goes home to the East Side to weep on mother's shoulder and tell of the wicked man-of-wealth assault upon her innocence, and is shocked to discover that mother, instead of agreeing in her indignation, feels highly aggrieved that daughter didn't kiss the nice gentleman and so get her out of the laundry, was planned to stun us. Now, that particular scene was right where Mr. Jack Lait lost whatever original grip he had gained upon my credulity.

How could a Raphael daughter have such a mother! Impossible! Mere quick school education couldn't place such a personal chasm between two individuals of the same blood and environment. That was where Mr. Lait's Chicago-to-Broadway foot slipped by way of the Twentieth Century Limited. After all, he doesn't know New York. And that scene proved it.

Come again, Mr. Lait, but, next time, pitch your tent awhile in our midst, and then take out your fountain pen, or was it a Blickensderfer?

MADAME CRITIC.

THE CURRENT PLAY

Time was when dramatists were poets, too, and wrote fine plays that thrilled with noble passion. But now the passion that is placed on view can scarce be said to be of noble fashion. For now unless your heroine is dragged through mud and mire and through filth that sickens, you have no "punch," your interest has sagged—and oh, your poor thin plot that never thickens! Now must your maffien, once so pure and chaste, be made the plaything of debasing cattle, for high-spiced dishes feed the public's taste, and nowadays all poetry is prattle. And when your once fair muse, all daubed and maimed, is spread for managerial gain before us, some hygienic worth is forthwith claimed by all the vice reformers in a chorus. And isn't this a weird and hybrid state? Clean tongues which hitherto would scarce e'en mention these matters carnal, coarse degenerate, are busy in discussion and dissension. But what's the use? Hark to the duceat's call! Bring forth your stew-pan, start your vile concoction! Come poets, literati, artists, all, and sell your rank malodorous wares at auction.

SYDNEY ROSENFELD.

SWEETHEART OF BOOTH

In the book which Ida Vernon, now appearing with William Hodge in *The Road to Happiness*, is writing on her experiences in fifty-seven years on the American stage, the most interesting and dramatic portion will be that having to do with her love affair with Edwin Booth, writes Caryl B. Storrs in the *Minneapolis Tribune*.

Edwin Booth first noticed Miss Vernon when, as a little girl of twelve, she was beginning her career with a stock company in the Boston Theater. Booth, then at the commencement of his career as a star, became interested in the talented child, watching her work closely, criticised her interpretations of the smaller roles, and made many suggestions of great help to her. His interest continued as she developed and went on into more important parts.

Finally, after the Civil War, Booth called her into his own company, and in the intimacy of daily companionship, their friendship ripened into love. They were soon to be married when—they quarreled. In a fit of pique Miss Vernon married Frank Taylor, a New York banker, but it was not until Taylor's death through an accident that Booth had any knowledge of it.

Then Booth married Mary McVicker, but they could not agree, so they separated; but Booth, a very sensitive man, let no hint of his unhappiness become public. In 1883 Mrs. Booth died, and nothing remained in the way of a consummation of their love affair. But, as they were making plans for their marriage, Edwin Booth remonstrated, declaring her father's first duty was to her. The wedding was postponed in the hope that Miss Booth would finally be won over, but they waited too long, and before the wedding day was finally set, Booth died.

HOW "DISRAELI" WAS SAVED

The producers' story of how Disraeli was saved may be of interest at this time, says Percy Hammond in the *Chicago Tribune*. The original version showed Disraeli at the crisis on his knees to the governor of the Bank of England, pleading for the funds with which to pay for the Suez Canal. With noble patriotism the governor agreed to finance the project, and the curtain fell with him the dominant and Disraeli the secondary figure. This flaw in dramaturgy was resented by the playgoers of this neighborhood—a resentment which, noted by the observant press representative, was called to the attention of Mr. Arliss and the owner. Whereupon Mr. Parker, in retreat and already on board his ship, was summoned back to Chicago. In a few moments he caused Disraeli to bully instead of to implore, and with absurd threats to force the governor to sign the papers. The effective tag, "I haven't the power, but he doesn't know it!" is attributed to Mr. Arliss, as are many other pungent observations in the play. Mr. Parker, standing in the rear of the theater on the afternoon the amendments were inserted, heard the enthusiastic curtain calls with glum satisfaction. "So that, is what they want, is it?" he said. "It will never be done that way in London."

MAXIMS OF THE STAGE

Criticism without accurate science of the thing criticised can indeed have no other value than may belong to the genuine reward of a spontaneous impression.—SWINBURNE.

The actor leaves no trace behind. His fame comes with his life; his existence is forgotten with the end of his generation. If he retires, he exchanges day for night—a throne with nothing on it.—ALEXANDRE DUMAS.

"Along Came Ruth" made Interesting by Miss Fenwick—"The Midnight Girl"—"Der Leibgardist"—Closing of William Faversham

Mr. Billie's *Casas* was a highly developed interpretation, a robustness, clearly individualised conception of a blunt, impatient and aggressive actor in the conspiracy—a performance along original lines, and clearly the work of an actor who thinks for himself. Miss Collier, even more than as *Emilie*, denoted her power of classic portrayal in her sympathetic and mobile impersonation of

Mafolika has purely to do with business.

The Waters of Bitterness are for a woman who has passed her youth, and hungers for love with her whole soul. In that pitiable condition she towers her affection upon a young man who has no sympathy and but a short time to live. He is about to commit suicide because he cannot marry the girl he loves. She saves him by telling him how much she cares. But with the revolver she takes from him, she kills herself after finding that he has awakened to a regard for her. The leading role was played by Virginia Cordelle. She was visibly nervous at first, and didn't put enough voice into her utterance; but she rose with great power to some of her

"It would be difficult to try to unravel the alleged plot, and quite wrong, according to the etiquette of attendance at musical comedy, to exercise any conscious effort in that direction. Still, it is only fair to say something about Gustav Criegel, who pretends he is the silver-tongued senator of

the same name for the sake of his standing with the ladies, and marries his nurse, who is the reformed cabaret singer at the Blue Baboon, long sought by him. It would be equally unfair not to chronicle further adventures of Crisquet, when he takes his bride for a honeymoon in the Pyrenees, finds another of the name of Crisquet who is also posing as the great senator, is credited, together with this culprit, with the real Crisquet's twelve—no, beg pardon, fourteen—children, and has the devil of a time, aggravated by a singing waiter who was a former suitor of his wife when she sang at the Green Baboon, until he is finally vindicated by the real Crisquet, who appears in time to ring down the final curtain. This timely gentleman proudly claims paternity of the twelve—fourteen, I stand corrected—assorted offspring and forgives with the magnanimity of the true French patriot. Interspersed with this is something about old General Champer, who brings home a sweet young schoolgirl to wed, only to find that during the delay his nephew has wed her. This diluted little episode involves the most genuine comedy figures in the book, the three named.

If "The Midnight Girl"—which comes to English-speaking New York via the German theater of Adolph Philipp—does nothing more than to serve as a vehicle for the advent of Margaret Romaine, who plays the wife of Crisquet—unable to restrain her cabaret propensities for one hour after the clock has struck twelve—it will be retained in memory. Seldom has New York been gratified more in musical comedy than by the appearance of this sister of Hansel Dawn. She has been playing abroad, singing at the Opera Comique in Paris. Her grace, her beautiful voice, her personal charm are all qualities so well defined that it may better be said that the piece is an incident to her than that she is incidental to the comedy.

To George MacFarlane, also, the audience owes much for its entertainment. He is active, melodious, and to the masculine manner born. The rather weak comedy of his part became invested with much more when he appeared or raised his excellent voice in song. Then there is little Eva Fallon. She played the simple little china shepherdess to a responsive Teddy-bear in the most approved musical comedy style, but there is a wonderful tone in her sweet voice that makes one want to hear her again and again. Next in order came Teddy Webb, who rounded out the part of the evicting old general so as to win much applause. His good-nature radiated throughout the long performance, and made more than one theatergoer glad they had seen him. He is a genuine comedian and an excellent actor. On the other hand, Harry Delf, who played his orderly, was very weak and ineffective, making little of his opportunities. The part of Madame Gimblet was in the competent hands of Amy Leicester. It was given at the afternoon performance by Margery Pearson. Paul Ker was the singing waiter. He made the part as far as possible his other successful one in "The Million," making the audience laugh by the same *mi-mi-mi-mi*. He worked hard, and his efforts were creditable. Clarence Harvey and Joe Barnett are two very lively and graceful dancers who kept things moving at odd moments. George Schiller and Louise Kelley also paired off to advantage. Edouard Durand and Lionel Belmont were two more worthy of mention for contributing good work, although their parts were small. In brief, the leading roles were nearly all in competent hands.

Of the musical numbers, some of the best were "Dolly," "A Lesson in Love," "The Midnight Girl," "Come Back to the Old Cabaret," "I've Waited Long for You, Dear," "Honeycomb Hall," which is one of the best; "Oh, Gustave," and "Good Night, Love." It will be observed that nearly all have been named, but it is the real situation.

As musical comedies go, "The Midnight Girl" is decidedly pleasing.

DICKENS RECITAL

Frank Spensight gave Nicholas Nickleby at his second Dickens recital at the Hudson Theater Feb. 19. An appreciative audience listened to the adventures of Nicholas with his uncle, at the boarding schools and with the Cheeryble brothers, which were told in such a vivid and dramatic manner that the characters of the novel stood out clear and convincing. Mr. Spensight's versatility in making the varied characters live before one's eyes, his splendid voice and his power of expression show him to be more than a reciter, but an actor of force and ability. Mr. Spensight will give A Christmas Carol as the last of his recitals at the Hudson Thursday afternoon, Feb. 26.

AT OTHER HOUSES

GRAND OPERA HOUSE.—This is the final week of Chauncey Olcott's engagement in Hilda Johnson Young's play, Shameson Dhu. BROADWAY OPERA HOUSE.—Richard Bennett is playing his seventh and final engagement in Brieux's drama, Damaged Goods. He is supported by the same company which appeared with him on Broadway. ROYAL.—The Family Cupboard, by Owen Davis, is this week's attraction. This play enjoyed seven months' popularity at the Playhouse.

MANHATTAN OPERA HOUSE.—The Whip is playing its seventh and final engagement in New York. Following this stand, the production moves to the Metropolitan Opera House in Philadelphia, after which the company goes home to London.

Seymour Hicks and Frank Curson, the London managers, at last accounts were bidders for Seven Keys to Baldpate.

PROSPECTIVE NEW PRODUCTIONS

"THE LAST RESORT"

Comes Monday to Longacre Theater—"A Pair of Sixes" Postponed Till March

On Monday Night at the Longacre Theater "The Last Resort," a melodramatic satire in three acts, being the first independent venture of the author, George Benson, as a producing manager, will be given its metropolitan premiere. The new farce by Edward Peple "A Pair of Sixes," produced at New Haven on Feb. 16 by Harry H. Frasse and scheduled to come into the Longacre on Monday, will not be given until sometime next month.

Improved business at Maria Rosa has warranted the continuance of that production in New York for some time longer than originally intended. Maria Rosa will not close, therefore, until Saturday night. Lou Tellegen and Dorothy Donnelly continue in the leading roles. A special matinee was given on Washington's birthday.

The Last Resort deals with the powers of the professional politician in relation to the control of the courts. In the cast are George Fawcett, Wilson Melrose, Mark Price, A. C. Andrews, B. H. Graham, George Backus, Frances Ring, Julia Blane, Ruth Findlay and others.

The story of "A Pair of Sixes" is that of a young man who plays a game of poker with his partner to decide which shall carry on the business of pill manufacturing, and loses. Various complications ensue, and he is eventually saved by the working out of a scheme concocted by his sweetheart. Hale Hamilton has been engaged for the principal comedy role. Mr. Hale has just returned from London, where he produced Winchell Smith's "The Fortune Hunter."

Manager Frasse has arranged with Cahan and Harris for George Parsons, who has been on tour in Broadway Jones, to create the other leading role. Rehearsals began Saturday under direction of Edgar J. MacGregor.

"WHAT WOULD YOU DO?"

Comedy-Drama by Augustin MacHugh to Follow William Collier at the Hudson

A new comedy-drama called "What Would You Do?" written by Augustin MacHugh, author of "Officer 666," will make its initial appearance at the Hudson Theater on March 2, following the engagement of William Collier, who closes Saturday night.

"What Would You Do?" is described as a witty, clean arraignment of present life in New York and the efforts of a certain class of people to regain their lost fortunes, so that they may re-enter the social sphere to which they have been accustomed. In the cast are Bessie Barriscale, Milton Sills, Gladys Wynne, A. Byron Beasley, Hattie Russell, Richie Lang, Edith Tabor and others.

"DRUGGED"

John Mason to Appear in New Melodrama by Owen Davis, Under Woods Management

Owen Davis, author of "The Family Cupboard," has just placed a play with A. H. Woods, who produced much of his earlier work. The title is "Drugged" and it is described as a melodrama of much power. Manager Woods is already engaging the cast, John Mason, who is now appearing, by permission of Charles Frohman, in "The Yellow Ticket," being selected as the principal actor.

Mr. Davis has written many successful melodramas in the past, and as much as the public demonstrated their liking of them, many people in the theatrical know affected to hold his past against him. He has gradually beaten down that barrier of prejudice by untiring work and offerings of higher and higher quality, and now his plays are to be looked forward to as some of the most sincere and worth-while contributions to the American theater.

DITTRICHSTEIN PLAY

Leo Sells to Complete Play in Which "Belasco" Will Present Him Next Season

Quite recovered from his recent illness, Leo Dittrichstein has satiated with his wife for Europe. While away he will work on a new play which has just been accepted by David Belasco for production at the Belasco Theater in October. Mr. Dittrichstein himself will play the leading role.

This is his third play to be presented by that manager; "The Concert," by Herman Bahr, being the first adaptation, and "The Temperamental Journey," from the French of Andre Rivoire and Yves Mirande, the second. It is said that the new piece offers Mr. Dittrichstein the best opportunity of his career.

"PILATE'S DAUGHTER"

Brennan Secures Play Done for Eleven Years by Church for Regular Production

Rehearsals of Pilate's Daughter, a Lenten miracle play by Rev. Francis L. Kennel, of the Order of Redemptorists, were commenced in this city last week. Only female characters will appear in the cast. The tour will begin next month and after two

weeks on the road a New York presentation will be given.

Pilate's Daughter has a unique history. Throughout every Lent for eleven years it has been produced in the theater connected with the Mission Church in the suburb of Roxbury, Boston, where, like another Oberammergau, it has drawn crowds from all sections of New England. The parts have been portrayed by members of the congregation, some of whom have appeared in the same roles since the initial performance. Theatrical managers have frequently endeavored to secure the play for professional production, but consent has been withheld by the Redemptorist fathers until this winter, when it was given to the Alhambra Theatre Company, of which George H. Brennan is the managing director. A company of well-known actresses has been engaged.

The scenes of Pilate's Daughter are laid in the time of Christ in the city of Jerusalem and in and about Rome.

"UNSEEN EMPIRE" SOON

Peace Play, by Atherton Brownell, Will Be Produced by K. & E. Early in April

Klaw and Erlanger announce that early in April they will make an elaborate production of Atherton Brownell's play, "The Unseen Empire." This drama is offered as part of the propaganda for universal peace, and has already attracted the attention of many people of prominence in the diplomatic and literary worlds. It was accepted quite some time ago by Klaw and Erlanger, but they were not satisfied that it was ready for the stage. So considerable time has been put in on it in the way of revision. It is now being adapted by William Young, who made the stage version of "Ben-Hur."

Announcement will be made later of place of production and the cast.

"MAN WHO WOULD LIVE"

New Producing Firm Soon to Stage Drama by William Hurbut at Atlantic City

Papers have been issued at Albany for the incorporation of the Carmaine Company. The firm, operating under the direction of Charles Marks, is to produce plays of American life. "The Man Who Would Live," a drama by William Hurbut, author of "The Fighting Hope," "The Strange Woman," and others, will be the first venture. It is being placed in rehearsal, with Mr. Hurbut as director, and will be given for the first time on any stage in Atlantic City next month, the metropolitan premiere taking place in Chicago early in April.

Mr. Hurbut, in collaboration with Marie Van Vorst, is the author of the company's second production, "The Big Tremaine," now in preparation.

"BLACKMAIL"

Arthur Hammerstein to Produce Drama by Richard Harding Davis and Jules Goodman

Arthur Hammerstein, son of the one and only Oscar, has accepted for production, early next season, a play by Richard Harding Davis and Jules Goodman. It is entitled "Blackmail." This venture will be significant in many ways, as Arthur Hammerstein has heretofore practically confined his efforts to musical pieces. He was interested, however, in "The Maestro's Masterpiece," by Edward Locke, which, while written around several musical numbers, yet was essentially straight drama.

"Blackmail" was originally written by Richard Harding Davis as a one-act play, and produced at Hammerstein's Victoria.

"PANTHEA"

Oiga Petrova, Who Has Been Appearing in Vaudeville, in New Shubert Production

Oiga Petrova, who has been appearing for some time past in vaudeville, is to appear this Spring in the new Shubert production of "Panthea," provided present plans do not miscarry. It is said that William Faversham is interested with the Shuberts in the production, and his engagement at the Lyric having closed, will remain in town to direct rehearsals. When everything is running smoothly he will go to Chicago to present his Shakespearean repertoire.

Miss Petrova's act in vaudeville has been to sing and to give imitations.

"MATERNITY"

Third of "Thea Plays" by Brieux, Scheduled for Richard Bennett's New Season

After having met with so much success in Brieux's physiological play, "Damaged Goods," Richard Bennett plans to present another of the works of the same author. Accordingly, "Maternity," a play on a very vital and stirring theme, will be given here next season. "Maternity" is the first of a trio of three "Thea plays" by Brieux. The other two, "Damaged Goods" and "The Three Daughters of Monsieur Dupont," have been seen in this country, the first through the efforts

of the Sociological Fund of the Medical Review of Reviews, with Richard Bennett, and the other with Laurence Irving and Mabel Hackney.

The manuscript of the new piece, which was translated from the French by Mrs. Bernard Shaw, has been rearranged to meet the requirements of Mr. Bennett.

WEBER AND FIELDS

Plan Summer Production in Which Low Fields Will Bid Farewell to Musical Comedy

The Weber and Fields tour, which opened in Chicago, will continue for only a limited time, as the comedians intend returning to this city at an early date to begin preparations for an elaborate production to be made late this Spring. According to all accounts, this will be the crowning achievement of the combination. It is primarily intended to mark the farewell of Low Fields to musical comedy. He hopes thereafter to be seen only in straight roles, making a transition similar to that of David Warfield, who played so long in the old burlesque.

In the Autumn Mr. Fields will make his appearance in a production by A. H. Woods, entitled "The High Cost of Living." Arthur Gillespie is the author.

E. H. SOTHERN'S PLAY

Rehearsing New Piece by Justin Huntly McCarthy for Chicago Opening in Spring

John F. Logan, Missour correspondent at Portland, Ore., reports that the Southern company has begun rehearsals of a new play by Justin Huntly McCarthy, author of "If I Were King," with a view to having it ready for presentation when the combination arrives in Chicago in the Spring.

The title of the play has not been divulged, but the story is said to be founded on the life of Sir Gareth, most modest and one of the bravest of the knights of King Arthur's Round Table.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the association's new quarters, suite 401, Longacre Building, New York City, the following members were present: Mr. Francis Wilson, presiding; Messrs. Arthur Hays Grant, Stewart, Charles D. Coburn, Edwin Arden, Digby Bell, William Thompson, E. J. Connelly, Holbrook Blinn, Thomas W. George Nash, and Howard Kyle.

New members elected: Katie G. Janseth, Henry Becker, George A. Wright, Hale Hamilton, Charles Evans, Jessie Felling, A. H. Van Buren, Dorothy Bernard, Cordelia Macdonald, Beatrice Bora, Dorothy Bora, Frederic Sumner, Frank Manning, May Irwin, Freeman Barnes, Raymond Van Natta, T. J. Carman, Miss Mabel, Mabel Collette, Jack West, W. T. Clark, Charles Moore, Harry Hilliard, William W. O'Brien, John Cassell, Edwin Ward, Alexander Carr, Barney Bernard, Gabe Bennett.

Learning that weekly deductions were still being made from the salaries of members now engaged with a certain company, the Council, through its president, has been instrumental in having such deductions stopped and all sums so withheld refunded. By Order of the Council, JOHN E. WATSON, Acting Secretary.

DR. STERRETT'S OPERA COMIQUE

Camille is the name of an opera comique in three acts by Robert Sterrett, which purports to be a "Reincarnation of Shakespeare's Twelfth Night," according to the title-page. Dr. Sterrett gave an orchestral reading of the principal numbers of the musical score, with an orchestra of competent players, to a select number of invited guests, at Bryan Hall last Sunday.

The auditors had no reason for regret. The composer is largely influenced by the English school, which obtained during the latter half of the eighteenth and first half of the nineteenth centuries, in which respect it reminds one of the musical treatment of De Koven's "Robin Hood." There are some very stirring heroics, some pleasing waltz movements, and a very alluring romance, treated with discretion, good taste and vitality. The orchestration, for the most part, is opulent.

MRS. FISKE REVIVES SMITH COMEDY

Mrs. Fiske, who closed her extensive tour in "The High Road at Charleston, S. C., on Feb. 7, began her supplemental tour in Harry James Smith's comedy, "Mrs. Hamstead-Leigh," at the Apollo Theater, in Atlantic City, last week. The company supporting her includes Malcolm Hanson, Kenneth Hunter, Aldrich Bowker, Alfred H. Fox, Fleming Ward, Francis Bennett, Roy Hainster, Kate Mayhew, Grace Griswold, Marion Peller, and Nina Melville.

GERTRUDE DALLAS SAILS

Gertrude Dallas, who was until recently in the cast of "Nearly Married," sailed for Madeira Saturday, Feb. 21, on the Adriatic. She was obliged to retire from the play in Pittsburgh to submit to an operation for appendicitis. Having recovered from that, she has gone to Madeira for a rest.

Jack White has been engaged as stage director of the Franklin Clifford stock company at the Whitney Theater, Brooklyn.

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THE NEW YORK DRAMATIC MIRROR

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

THE HOME-BUYING ACTOR

SOME people have never been able to divest themselves of the inherited Puritanic belief that the actor is a vagabond—a houseless, homeless being who wanders over the face of the earth without destination, like EUGENE SUE'S Eternal Jew.

Perhaps there was some justification for this extraordinary belief; but a more than casual study of the problem will reveal the fact that the old prejudice against players, on the ground that they are never long enough in one place to establish home ties, is largely a remnant of the past.

Those who still adhere to this opinion have not taken notice of the fact that since the material rise in salaries of recent years a large percentage of the better-paid actors own their own homes and Summer cottages, and are householders and taxpayers the same as the members of any other profession. This is the fact to an extent which has impelled certain players of late to protest against the process of social assimilation which has threatened to deprive the actor of his past exclusiveness and to divest him of a certain interest that is part of his professional value.

A still more potent influence in giving the members of the theatrical profession a definite abiding place, and to surround them with all the ties of home and kindred, the same as other mortals, has been the motion picture industry. The result of this influence is well set forth in a fugitive circular which reaches the editor's desk, and which is well worth the thoughtful consideration of certain merchants and others who still adhere to the exploded notion that the actor has no home and is not worth cultivating. Let them read this, which is written with the single object in view of defending the players against an unjust aspersion:

Among the many surprising changes that have been wrought in the theatrical profession by the development of motion pictures, none is more interesting to the student of human nature than the change in the actor himself.

President S. S. HUTCHINSON, of the American Film Manufacturing Company, producing photodramas for the Mutual programme, said in a recent conversation about the large numbers of artists employed by him in his studios at Santa Barbara, Cal.: "The majority of photoplayers appearing in Flying A and Beauty pictures are married and very domestic in their tastes. Life

in Santa Barbara is very quiet. Ours is the only motion picture plant in that beautiful little city, and about the last place to look for one of our actors would be among the bright lights. In fact, a few of them are cultivating their own farms in addition to their work in the studios."

Mr. HUTCHINSON'S information about the artists under his supervision, following closely the observations of President C. J. HITE, of Thanhouser and Majestic fame, who commented upon the large number of marriages that have taken place in his companies during the last few years, sheds a new light upon the much misunderstood Thespian.

Matrimonial mixups and divorces among professionals have been so loudly heralded from time to time, because of the prominence of the principals, that the general public has gradually come to believe that the artist and domesticity are things apart.

It is refreshing to see the actor come into his own as a husband and father before the eyes of the world. And however maligned and misrepresented he may have been by the undue publicity given to the shortcomings of an erring brother, the records of divorce among the picture players, the majority of whom are, after all, our old friends of the footlights, cannot be said to be out of proportion to the figures dealing with ordinary mortals.

So rapid has been the growth and development of the motion picture field, that the players who are engaged in the industry number not hundreds but thousands, and the increase is continuous. What is true of the companies mentioned in the circular, is true of dozens of similar organizations. They are not in California alone, but in New York, Philadelphia, and many other places. For a long time they have constituted a class which was not thought worth while reaching out for. They were believed to be homeless and houseless wayfarers, who spent their money as fast as they got it. That is true no longer. The Thespian of to-day is a home-buyer and a home-lover. He need only guard that sacred individuality which is part of his charm, to maintain the illusion and mystery with which we invest him when we go to the playhouse.

The Keystone Dramatic company are playing through Arkansas and are doing a record-breaking business everywhere. It comprises the following players: Jewel Maybes, Winnie Lorraine, Winifred Le Roy, May Zuke, Thomas H. Williams, Billy Howard, Walter C. Esmond, Clyde Armstrong, "The Great Lorraine," Charles Diamond, and Elmer A. Marsh.

BOOK REVIEW

THE DRAMA OF TO-DAY. By Charlton Andrews. Philadelphia: J. B. Lippincott.

There are two things that recommend every book to serious consideration. One is evidence of sincerity. The other is that it is consistent. Charlton Andrews's book has both those qualifications, and therefore is not to be lightly dismissed. His purpose is to provide "a brief survey of accurate general information as to the leaders of the modern stage and stage work;" in short, to boil down a bulk of dramatic literature to handy dimensions. That has been essayed—and accomplished, in a manner of speaking—through a reasonably intimate knowledge of the details of the subject, and a not particularly good perspective. Mr. Andrews took his position at too short a range. Consequently, he has seen the drama of to-day in spots. He should have employed that useful device of the artist who is dulled by long application, a blur-glass. For the information of those not familiar with that, permit us to explain that it is a sort of lens that blurs details viewed through it into broad masses; it simplifies things. And simplicity, it may be said without fear of contradiction, is an end of art. The book is merely a collection of views, and very considerably of echoes of what other people, like Brander Matthews, Clayton Hamilton, and Montrose Moses, have said, all of them bundled unceremoniously between two covers, each consideration interesting in itself, but not well bound up in the rest.

As to the specific contents, Mr. Andrews starts off with a didactic statement that "The drama is a species in the genus fiction," that is apt to antagonize a reader from the beginning. It also indicates the author's tendency—fortunately left behind in later pages—to be a phrasemaker rather than a seeker of truth. Drama is defined as a struggle, and Aristotle is lugged in by the head and shoulders to verify it in a dubious interpretation of a line from his Poetics. Next some useful observations upon the necessity of active exposition in playwriting, appear, followed by a clear-sighted recognition of the four elemental forms of drama, Comedy, Tragedy, Melodrama, and Farce. His later distinctions of "story play," "character play," and "play of ideas," however, are involved, and not exactly inspired. Next some aspects of unity, "the inter-relation of characters and story," are given an emphasis that seems undue, in consideration of the fact that the rest are not regarded at all. Succeeding this are some fragmentary observations upon dramatic conventions, the use of business, condensation of dialogue, an echo of Brander Matthews's echo of the French formulation of wit, the *mot de caractere*, *mot de situation*, and *mot d'esprit*, and finally something about the imaginary "fourth wall" of the stage room.

Realism is seen as the dominant note of the drama of to-day, with a rather diffuse discussion of the distinction between literary and dramatic forms, that concludes with a common-sense statement that "literary drama is just good drama." This much is the prelude to a surface survey of latter-day dramatists, beginning with Bronson Howard and winding up with a depreciation of David Belasco, whose work, while called masterful, is yet described as showing "fundamental hollowness and superficial wizardry." Of the native dramatists, he observes such men as Ernest Poole, Edward Locke, Charles Kenyon, and Edward Sheldon, whose work of course is creditable, but entirely ignores others like Owen Davis, William J. Hurlbut, and Edgar Selwyn, while the work of our women dramatists, that of Rachel Crothers excepted, is passed by, apparently as of no consequence.

British dramatists receive a more comprehensive survey, probably because they are far enough away to afford a normal view, although even that appreciation is quite uneven, hastily presenting poorly related groups of playwrights, and dismissing them as rapidly.

Of Continental writers, Ibsen is called in so many words a much over-estimated figure, although there is genuine respect for his dramatic ability. Mr. Andrews says that there is too much of one character saying to another, "sit down, while I tell you a story." Strindberg is appreciated; Hauptmann is a good influence, but wanting in art; Sudermann is a good technician with an excellent insight into life; Maeterlinck is mystical; Rostand is great and wholesome, but has a tendency to become intricate; and so on and so on.

That division of the volume that is called Prospective is the saving grace of the work.

In a manner characterized by real sincerity he discusses a number of points about the present theater. It is not an institution of evil, he says. These thoughts follow: Though a great artist rarely if ever preaches directly, there is inherent in all art an unmistakable and emphatic ethical significance. As the first requirement is to grip attention, it is not strange that many playwrights should build for that purpose only. Appreciation of drama requires less conscious effort than that of any other art. It is wrong to say that the spread of popular taste is a sign of decadence. As to the popularity of vaudeville and musical comedy, it takes all kinds of people to make a world. To amuse and entertain at the same time that you educate and civilize, is surely a most efficacious way of cultivating the theater. Plays are written to be acted, yet reading of plays is encouraged for the development of an appreciative playgoer. The drama is fundamentally a matter of feeling rather than of ideas.

In conclusion Mr. Andrews leans to the ideas of Craig and Reinhardt because he believes simplification of the drama will accomplish the desired end. The hope is in the hands of the highest citizenship, he says, for the drama is in the power of the public to control.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. No questions answered by mail.]

L. C. B., Norfolk, Va.—Irene has been playing in moving pictures of late. She is now playing in vaudeville on the "United time."

A CONSTANT READER, Pittsburgh.—Morris Foster was most recently with the Thanhouser Company, New Rochelle, in pictures. A letter addressed to him there might be the quickest mode of locating him.

EDNA H. ROSENTHAL.—In further answer to your inquiry, Ethel Valentine is in New York considering an offer to appear in a production next season. She can be addressed in care of Chamberlain Brown, Aeolian Hall.

G. R. BINGHAM, Chicago.—You will find the names of the most reliable play brokers in the advertising columns of this publication. Write to Miss Mary Asquith, 145 West Forty-fifth Street, for information as to best way of submitting scripts.

H. R.—The Players' Club was founded by Edwin Booth in 1890. Its home is in the old Tilden residence on Gramercy Square, which after its owner's death became the property of Edwin Booth. Its membership includes, mainly, actors, artists and litterateurs.

READER, Danbury, Conn.—For a comprehensive reply to your inquiry regarding the plays, The Coming of Peace, by Gerhart Hauptmann, and Glaciosa's The Stranger and As the Leaves, we would suggest that you address Donald Robertson, instructor dramatic arts department of the Carnegie Institute of Technology, Pittsburgh.

MALCOLM MOBLEY.—1. George Bernard Shaw was never an actor. His activities, aside from the drama, were in the fields of philosophy, economics and political agitation. 2. You are entirely correct as to David Garrick and Edmund Kean never having seen each other. Garrick died in 1779 and Kean was born in 1787.

GEO. B. ROBINSON, New Orleans.—1. The Robin Hood cast is constantly undergoing changes. You might write to Daniel V. Arthur, Lyric Theater, New York, for latest programme. 2. William A. Brady's De Wolf Hopper company is now playing the Gilbert and Sullivan operetta, Iolanthe. Write to the Playhouse, New York, for cast and watch THE DRAMATIC MIRROR announcement for reappearance if booked here.

HENRY E. KLEUS.—The following is the recent cast of The Amazons, produced at the Empire Theater, New York, April 25, 1913: Barrington, Shelley Hull; Galfred, Ferdinand Gottechaik; Andre, Frits Williams; Rey, Roger Minehin, Morton Selton; Flitton, Thomas Reynolds; Youatt, Arthur Fitzgerald; Orta, Barrett Parker; Miriam, Annie Esmond; Lady Noeline Belturbet, Miriam Clemens; Lady Wilhelmina Belturbet, Dorothy Lane; Lady To-mas Belturbet, Billie Burke; "Sergeant" Shuter, Lorena Atwood.

Personal

BERNHARDT.—Paris, with affectionate intimacy calls her Madame Sarah—more commonly Sarah, which latter the "divine one" prefers, and as which (like her great prototype, Mile. Felix, who is only remembered as Rachel) she will be known to future generations.

FERNALD.—C. B. Fernald, whose comedy, *The Pursuit of Pamela*, reached its one hundredth performance at the Royalty Theater, London, Feb. 2, is an



C. B. FERNALD,
American Playwright, Successful in London.

American dramatist who spends most of his time in England. He first made himself known to Europe with his Chinese play, *The Cat and the Cherub*, which has been done into German, French, and Italian, and is the most often acted one-act play in the language. Following this he produced several plays in London, then subsided while he spent some years in California. Returning again to London, he produced *98.9*, which narrowly escaped being a great success, but was killed by the great coal strike of 1912. Now *The Pursuit of Pamela* bids fair to be the second big success of the Vedrenne and Eadie management. It has made a new and beautiful young actress, Miss Gladys Cooper, whose performance of Pamela places her at the head of the younger leading women in England. Mr. Fernald has other plays in preparation. The portrait reproduced is by Anna Alry, of the Royal Society of Portrait Painters, and will be exhibited at the Spring show of the Royal Academy.

HOWARD.—Mr. Kettle Howard, the author of *Lord Northcliffe*, recently published by McBride, Nast and Company, is and was for many years the dramatic critic of the *London Daily Mail*. He married Pearl Keats, a very clever and charming young actress of the same family as the poet. Mr. Howard has toured in two of his own plays, playing leading parts. Lately he has founded the Croydon Repertory Theater, the only one in existence at the present time in the south of England. Mr. Howard manages and produces all his plays and his wife plays parts, ranging from ingenue to leading old woman.

THEATRE.—Sir Herbert Beerbohm Tree will shortly produce at His Majesty's Theater George Bernard Shaw's new play, *Pygmalion*, which had a successful run in Vienna, but has not yet been seen in London. Sir Herbert will play Pygmalion and Mrs. Patrick Campbell Galatea.

MAXIMS OF THE STAGE

Taste is exquisite discernment.—JULES JANIN.

The stage represents fiction as if it were fact.—WILLIAM BETTERTON.

The stage is a school of manners.—WILLIAM WOODFALL.

Melodrama may be defined as illogical tragedy in which causes and effects are systematically disproportionate, and the hero is the plaything of special providence.—WILLIAM ARCHER.

DON'T MISS THIS!

In an early issue THE DRAMATIC MIRROR will print two notable Briefs on

BACON VS. SHAKESPEARE

By Dr. APPLETON MORGAN, LL.D., the Eminent American Shakespearean scholar, editor of *The Riverside Shakespeare*, etc., and Honorable J. M. ROBERTSON, M.P., author of "The Baconian Heresy." The controversy will cover Eleven Questions Submitted by Dr. Morgan and answered by Mr. Robertson.

Don't miss this Feast of Reason. Send a three months' trial subscription (50 cents) to THE MIRROR now.

"COMSTOCKERY"

(Ines Milholland Boissevain in New York Times.)

In view of the amount of recent discussion with reference to the exhibition of the moving-picture film *The Inside of the White Slave Traffic* and its suppression by the Police Department, I wish to make clear the position of the indorsers of such films, and the reasons for their indorsement. It is a matter of small moment whether or not a particular film is placed on exhibition, but it is a matter of general importance that the particular principle involved should be clearly and firmly established.

There are two reasons for the support given by outsiders to the fight which is raging round the production of this particular film. The chief reason is this: That most of us believe that only by frank, scientific, matter-of-fact and above-board discussion and presentation of all subjects pertaining to sex, that we can clear the atmosphere and remove from it the murky, unclean, timid and defiled mental attitudes which are generally current. We claim that the repressive method has been tried and tried unsuccessfully for over a dozen centuries and has succeeded only in making this subject—a subject full of deepest beauty and truth—a matter of shame, secrecy, uncleanness, and dirty jokes.

Only by the overthrow of the Puritanical attitude toward this and the kindred subjects of beauty and enjoyment, shall we, as a nation, regain our spiritual health. Our present mental panic when these topics are presented for our consideration means death to creative art, to imaginative endeavor, to harmony and clean living.

The second reason for championing the production of these films is this: That we cannot afford to lose sight of that much-to-be-cherished principle, the right to free speech and free thought, no matter through what medium it may be presented, whether through press, pulpit, drama or art. In the words of the Presiding Justice in the case reported in 98 U. S. 163:

"To suffer the civil magistrate to intrude his power into the field of opinion or to restrain the propagation of principles on supposition of their ill-tendency is a dangerous fallacy which at once destroys all liberty, because he, being of course judge of that tendency, will make his opinions the rule of judgment and approve or condemn the sentiments of others only as they shall square with or differ from his own. It is time enough for the rightful purpose of civil government for its officers to interfere when principles break out into overt acts against peace and order."

Or, to quote William Lloyd Garrison:

"He who is for forcibly stopping the mouth of his opponent or for burning any man at the stake or thrusting him into prison or exacting a pecuniary fine from him or impairing his means of procuring an honest livelihood or treating him scornfully on account of his peculiar view on any subject, whether relating to God or man, to time or eternity, is under the dominion of a spirit of ruffianism or cowardice or animated by that fierce intolerance which characterized Paul of Tarsus in his zeal to exterminate the heresy of Christianity."

This is the principle that we are placing in jeopardy by our indorsement of "Comstockery," and this is the principle for which the indorsers of the *White Slave* films are fighting.

The theater is a mirror of life.—SOPHOCLES.

NOT NAMING ANY NAMES

From the Billboard.

Boys, I tell you, it pays to be congenial. Should you be a little better off than you think your questioner is, don't ignore him. He may cause you a bunch of trouble. He may be bigger than you think, may be bigger than you, so be a man for all you are worth. It's worth while. Of course this outburst is not without cause, and the cause is the result of my coming in contact with a whitestone worker displaying his wares in Cincinnati. He is a boob. I am not mentioning his name, as he doesn't deserve recognition.

Prominent Critics

When Tarkington Baker came to New York last year, there was a great deal of interest as to who should succeed him on the *Indianapolis News*, a great paper of enormous influence. The name given was that of Oliver Bayler. We didn't know at that time just who Mr. Bayler was, but we have learned since, to our very great satisfaction. The dramatic and literary pages of the *News* now have a real significance,



OLIVER BAYLER,
Dramatic Editor Indianapolis News.

not only in the Central West, but the many other places in this broad land where the paper is read.

Mr. Bayler came to his work with great natural endowments and a splendid training. The families of both his mother and father had been prominent for seventy years in legal circles in that State of lawyers, Indiana. Mr. Bayler was educated in Oberlin College, being elected to Phi Beta Kappa, the honorary scholastic society. The Greek name may not be familiar to some of our theatrical producers, but it has a real significance. While in college Mr. Bayler started a literary monthly and studied all the drama in the catalogue, with some that wasn't. Since back in the days when he went to the opera house in Huntington, Ind., of which his father was part owner, he had been a theatergoer—or, as the English put it more aptly, a playgoer.

Mr. Bayler's first connection with the *News* was in December, 1909. Less than a year from that time he was assistant to Tarkington Baker. He recognized and built up the newspaper library at the *News*, an institution which is now a model of its kind. Then in February, 1912, he succeeded Mr. Baker, and he has been holding the important position with great credit to himself and the *News*. He has a hand unfettered by the advertising department, and he exercises it in the clearest conviction that criticism is a reconstruction and interpretation of the author's work and purpose, with that of the critic as well, rather than a mere opportunity to say something witty regardless of truth and the feelings of others. Given Mr. Bayler's ability and convictions with that opportunity—and a human quality which has won him some deep friendships—and you have the secret of the splendid criticism in the *Indianapolis News*.

The Queen commands, Marie chaps. Her Majesty wanted to see Miss Dace play in *Diaphany*, so she sent her special messenger with a requisition. All actors in England are especially happy to be "requisitioned" to Windsor Castle. But Queen Mary has her notions on what constitutes modesty. Wherefore, Marie, to please Mary, had her French gowns altered. Item: Sleeves lengthened; Item: corset laced; Item: slit skirts sewed up—and all just to please a queen. Well, why not?

From a current criticism: "The play was much too long and too obvious. Even an audience which seemed to have accumulated itself with all the best and most charitable intentions warring of the silly chatter and conscious reiterations long before the perfectly obvious finale arrived at some minutes after 11 o'clock."

ACTORS' FUND OF AMERICA

Budget of News of Special Interest to All Professional Players

In their monthly report to the Board of Trustees, Actors' Fund of America, the Executive Committee announce as follows:

That the Home on Staten Island at present is in excellent condition, well cared for, and its sanitation carefully looked after. There are thirty-five guests there at the present time, who are all in good health.

During the past month 216 annual and nine life members were elected to membership in the Fund, of which number 159 annual and the nine life members were proposed and recommended by Mr. Sam A. Scribner.

The number of sick and destitute professionals who were assisted by the Fund during the past month averaged 115 persons each week. Fifteen of the cases each week were not sick, but simply destitute. In addition to that number there are thirty-five guests at the Home, fifteen at the Brunswick Home, Amityville, Long Island, and ten at the Home for Incurables, Fordham, New York City, making a total number of 175 professionals cared for each week during the month of January.

Those buried by the Fund during the past month were: Anna Bell Price, Harry C. Peck, Minnie Bartlett, Fred Mullen, Ralph Danton, Fred Booby, John Flynn, Cuyler Hastings and Alfred Hudson. Mrs. Anna Bell Price and her sister came under the care of the Fund several years ago, and the amount paid out for them to date was \$450. They had a life insurance policy which amounted to \$250. The premiums had been paid by the Fund from time to time. The adjustment of the claim is now under consideration.

Mr. Harry C. Peck died Dec. 15 at the Brunswick Home while under the care of the Actors' Fund, and his remains were brought to New York City and interred in the Actors' Fund plot.

Cuyler Hastings died Jan. 10. Mr. George Hastings, of Toronto, Can., a brother of the deceased, requested the Fund

to take entire charge of the funeral. The bill for the expenses of same is in the hands of the attorneys for the estate.

Mr. John Flynn dropped dead on the stage of the Broadway Theater, Philadelphia. As his home was in New York, his remains were brought to New York City and interred in the Fund plot.

Mr. Alfred Hudson, who expressed a desire to retire to the Edwin Forrest Home, Philadelphia, was, through the Executive Committee, accepted by the trustees of the Home, but while preparations were being made to convey him from New York to Philadelphia he was taken suddenly ill and died while under the care of the Fund. His funeral took place from Campbell's Chapel, West Twenty-third Street, and was largely attended by his friends and a few of his relatives. At his request he was interred with his son in the Fund plot in Evergreens Cemetery, Brooklyn.

In return for the courtesies extended by Mr. Cyril Maude to the guests of the Actors' Fund Home by two separate invitations to his performances of Grumpy and The Little Cafe, the committee invited him to visit the Home, which invitation he accepted on Sunday, Feb. 8, and was conveyed to the Home, accompanied by a number of the members of the Board of Trustees, by Mr. Walker Vincent, he favoring the company with the use of his automobile. The superintendent had prepared a lunch, which was partaken of by the visitors at the same time and in the same room with the guests of the Home.

Mr. Maude expressed himself delighted with all that he had witnessed in and about the Home, and in a brief speech to the guests he further expressed admiration for the great, broad, bountiful charity distributed by the Actors' Fund of America.

He hopes soon to have something of the kind in London, which he was sure would be modeled in form and treatment on the Actors' Fund Home in America.



"One of the most tragic things I know was the failure of the 'millionaires' theater in New York," said Sir Herbert Beerbohm Tree at the annual meeting of the Actors' Association at His Majesty's Theater in London last week. He went on:

"Much as we may deplore that unhappy result, it shows that you cannot run a theater by pouring gold into it. It is the artist that must prevail."

Sir Herbert paused, and then added fervently, "Thank God!"

The announcement that Mr. William Faversham has disbanded his remarkably fine Shakespearean company for the season and will not embark on a road tour in Othello and Julius Caesar, is a matter of genuine regret. It is only fair to state that Mr. Faversham's determination was not directly caused by the result of his New York engagement, but by circumstances antedating his arrival here. It is understood that a very expensive scenic production of Romeo and Juliet was abandoned at a serious loss. This loss fell on the actor-manager alone.



Theater Managers! (NOT JANITORS)

The time has arrived when the alert showman can utilize the big feature moving picture.

Experienced theatrical managers are in our company who know how to discard the "lemons" and exploit the successes.

There is one feature in our list on the third page of the moving picture section of this issue, which may interest you. There will be many more to follow.

PAN-AMERICAN FILM CO.

relying on his own resources for the support of three Shakespearean productions which are unrivaled in splendor and completeness. His venture with Julius Caesar netted him splendid returns on tour last season, and it is certain that the same hearty support would have been extended to him in Othello had he been able to go on.

The regrettable thing is that the tour is at least temporarily halted, for next season in all probability Mr. Faversham will resume his enterprise, which has been a notable triumph not only for himself but as a Shakespearean undertaking. He can lay it as a flattering unction to his soul that he has won the high regard of every sincere lover of the stage and that he has won over the critical fraternity from an attitude of indifference to one of hearty approval and laudation. When he sallies forth again next season, as Timon, sincerely hopes, it will be under renewed prestige and with every prospect of recouping his losses.

It will be of interest to Clevelanders, writes Archie Bell in the Cleveland Plain Dealer, to note that immediately Miss Marlowe left Mr. Sothern a few weeks ago, Sothern telegraphed Percy Haswell, of the Duchess Theater, offering her the position of leading woman in his company. Mr. Sothern would have been able, with her help, to have continued his Shakespearean repertory, because she is up in most of the important parts in his plays. But she decided to remain in Cleveland, and he, apparently not finding anyone else to his liking, has cut his repertory to two pieces, in neither of which an actress is expected to share honors as star.

Once when Miss Marlowe was taken ill in Toronto, Miss Haswell jumped into the company at a day's notice and gave a performance of Juliet in Romeo and Juliet that greatly pleased the Toronto critics.

"DEAR MIRROR: I have received a circular from the Dramatic Critics' Correspondence School guaranteeing to make me a dramatic critic in seven days. I always thought it required more than that time to make a good dramatic critic, but the Correspondence School offers me five handbooks free with a paid-up course of seven lessons for \$5. I am to get a diploma. I want your advice. Shall I take the course?"

We should advise you to take the course, provided the Dramatic Critics' Correspondence School will throw in a dress suit.

H. J. Reillyday has a record as a one-part player that almost challenges credibility. But it is true! He has played the role of Uncle Hewin in The Virginian for nine consecutive seasons, 2,324 times in all.

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HIT OF THE CENTURY

WALLACK'S Broadway & 26th St.
Evenings 8:00

Matinees Wednesday and Saturday 2:15

THE FAMOUS ENGLISH ACTOR

CYRIL MAUDE

(The Lichner Co., Managers)

GRUMPY

A. O. Brown, manager of the Playhouse, has a certain knowledge of human nature. When he came down the other morning and saw a collection of snowdrifts that seemed likely to block the patronage, he had to think quickly about getting them out of the way. Knowing how contagious enthusiasm is, he seized a broom from one of the boys, and, with the same vigor with which he replaced the efforts of some striking stagehands a few weeks ago, started to work. In a short time all of the boys from backstage became imbued with the spirit, seized brooms, and worked without really meaning it. Brown stuck to it until the walk was clean as a whistle. And there was no extra item on the expense account for the healthy exercise of the staff.

From a current criticism: "So Mr. Faversham has cut short his Shakespearean season, which, in addition to Othello and Julius Caesar, was to have included Romeo and Juliet. I notice that my suggestion of introducing the tango in the Lyric lobby, between the acts, to liven up Shakespeare a bit—as it were, and so to speak—wasn't taken, and I think it is a great pity. To appreciate Shakespeare one has to be in the mood, and if the tango could put us in the mood (it seems to be able to do it in all cases), why not accept the situation?"

Arthur Voegtlin, the presiding genius of the New York Hippodrome, who has grown gray designing huge spectacles for the edification of the public, was walking home after the matinee the other day when his attention was attracted by a crowd surrounding a doorway. Forcing his way to a point of vantage, he discovered the cause of the gathering—a fat, sleek cat toying with a poor mouse it had caught. Every time the mouse would gain temporary liberty the crowd would surge in its anxiety to lose none of the performance.

"And that's the public that some of us spend hundreds of thousands of dollars and sleepless nights to entertain," said Voegtlin in disgust as he turned away, leaving the cheering crowd standing in the cold awaiting the moment that the cat would decide to eat its captive.

Lorne Leslie, from the London cast of The Yellow Jacket, has discarded her stage name and will hereafter appear as Lady Sholto Douglas, her name by right of marriage. She was Loretta Mooney, of California, when young Sholto Douglas made her his wife. Lady Sholto believes there is an intrinsic value in her title as a business asset, and as her husband approves (though her titled kin, the Douglasses and Queensburys object), she proposes to commercialize it. And why not? Has she not a precedent in Lady Constance Richardson, of true blue blood!

NEW YORK THEATERS

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Musical Comedy from the French.

Delicious Music Dazzling Chorus

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Broadway and 26th Street.
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The Comedy Success of the Season

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The New American Comedy

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A Drama of the Present by Jack Lott

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GUT BATES POST

OMAR The Tentmaker

by Richard Walton Tully

ROUND TABLE CLUB

Members and invited guests of the Round Table Club, 84th Totten, president, foregathered at the Hotel Astor, night of Feb. 22, with Madame Elvina Olden as chairman of the evening. The affair was unusually delightful. Conspicuous among the guests of the evening were the executive heads of leading woman clubs, who made felicitous little speeches, and some prominent members of the theatrical profession. There were special musical numbers and some excellent recitations. Ben Greet spoke on the subject of Shakespeare and the merited, but not (in New York) forthcoming, appreciation of the splendid efforts of Johnston Forbes-Robertson, William Faversham, and other devotees to high dramatic art; and Mrs. Marshall Darrah gave a brief but very interesting account of "Brutus in China," which the lady should be induced to offer, enlarged, at some appropriate gathering.

HINTS TO PLAYWRIGHTS

Eugene Shandler's Plan to Expedite Submitting and Reading of Plays to Managers

Authors of plays whose most vexing problem is the bringing of their products to the attention of producing managers, both on this and the other side of the Atlantic, may be interested to learn the ideas of Mr. Eugene Shandler, who has evidently given the subject considerable thought. In a letter to Mr. Cyril Maude, Mr. Shandler says in part:

"Have the dramatist buy or hire an ordinary phonograph, with a few recording disks, and then talk his play on the disks, bring it or send it to a manager, who could, at his leisure, put it on his phonograph, and over his lunch, his tea, his toddy or his cigar, hear the same. Spoken words would show up a play to him where written words might not. Humor or pathos could be forcibly expressed in the spoken words, while they would fall flat when read in manuscript. In fact, a play agent could invite managers to his office, and they could listen to a play, or several, one of which might strike the fancy of some one of them.

"To quicken matters for managers, the author could send a disk recording the opening and ending of each act to determine its dramatic worth, and if such were interesting the full recorded play could be sent later on.

"Dramatic societies encouraging new plays could have a meeting and several new plays could be presented to them on the phonograph and their judgment could be asked as to their worth. In this way a thousand plays would be heard where fifty plays would not be read, and the reading of plays is no doubt a tedious matter.

"The author could read the play himself into the phonograph disk, or he could hire some good actor who could bring out its dramatic points, to do so.

"This form of presenting plays to managers would cost but a few dollars to the authors and get attention, as a play could be more quickly judged by hearing than if read from manuscript.

"If this strikes you as a good idea—if you give publicity to it—it would soon be heard around the world to the advantage of authors and managers.

"A play could be recorded here and sent to England for consideration."

DIPPEL PREPARES

Impresario Returns from Europe with Plans of Unusual Promise

Andreas Dippel, just returned from Europe after two months of absence, announced his plans for his light opera enterprise, which will begin its first season during the latter part of next September.

Mr. Dippel will give seven months' productions in English and one month in French opera comique and bouffe, for which latter he has a special company of French artists engaged. There is a possibility that the English company will put in a season in Paris.

The theater in which Mr. Dippel will open here will shortly be announced. During his visit of the principal cities in Europe the impresario has heard a great many singers, from among whom he will select his principals, among them several of highest standard, with whom he has entered into tentative agreement. He also holds options on several light operas.

Mr. Dippel promises some surprises in the way of scenery and stage settings, which shall combine originality with highest artistic quality.

OLD TIMERS' HAPPY MEETING

LINCOLN, N.H., Feb. 18 (Special).—Ray Young, Edward Wiese, and William F. Burt held a reunion here, Feb. 16-18. These three men played together twenty years ago in Lincoln, and on the road. They met this week after eighteen years' separation. Young and Burt used to work together in the singing act known as the Five Stewart Brothers. Wiese was also with them for some time. Wiese is now stage manager at the Lyric Theater, Young is working for a local manufacturing firm, and Burt is still in the business, working with his wife and daughter. On the stage they are known as William F. Burt & Co. Their act is called "The Redemption of Hame." Neither Wiese nor Young knew the other was in the city until Young called at the theater to see his old partner, Burt.

VICTOR E. FRIEDMAN

ZELDA SEGUIN-WALLACE DEAD

Mrs. Zelda Wallace Seguin, opera and concert singer, died at her home in Indianapolis, Feb. 19, at the age of sixty-five. She was the widow of David, younger brother of General Lew Wallace, and the son of former Governor Wallace of Indiana.

Mrs. Seguin-Wallace was born in New York. Her maiden name was Zelda Harrison. When it was discovered that she had a good voice, her parents placed her with Mrs. Ann Seguin, the wife of the then popular English opera singer, Edward Seguin, for tuition. While there she met Minnie Hauk, who was so interested in the young girl that she procured her the opportunity to appear on the stage. Later on the two singers were rival Carmenas. Her superb contralto voice made her the successor of that other splendid contralto, Adelaida Phillips, which position she held until the arrival of Annie Louise Carey, the greatest of American contraltos. Her operatic career began with Caroline Richings,

in the Richings-Bernard English Opera company. Her repertoire—any role of which she could assume at a moment's notice—consisted of forty operas, notably among them *Amazone* in *Il Trovatore*, *Carmen* in *Carmen*, *Witch* in *Witch*, *Indy* in *Indy*, *Fra Diavolo*, *Cherubino* in *The Marriage of Figaro*, and the *Gypsy Queen* in *The Bohemian Girl*. She was long with the Max Strakosch company and afterward with the Ford, the Moss and the Hanna Abbott opera companies. She finally organized a company of her own known as the Zelda Seguin Opera company. Mrs. Seguin-Wallace appeared with all of the famous singers of grand opera in English and with many of these in light opera. For many years she has lived in pleasant retirement in her beautiful home in Indianapolis.

THE WOMEN'S THEATER

A Flourishing Organization Dedicated to Propagation of Best in Dramatic Art

A Woman's National Theater has recently been incorporated under the laws of Delaware. The founder and president is Mrs. H. V. Martensen, Jr., Hotel Somerset, New York. Vice-presidents are Mary Shaw, Mrs. Edith Ellis Furness, and Jennie Remondin. Mrs. Axel O. Johnson is secretary and treasurer. Monthly meetings have been held at the Gibson Hotel, 111 East Thirty-third Street, New York, but that place was destroyed by fire on Feb. 15. The Women's National Theater is maintaining heavy losses. Arrangements are now being made for a meeting place for the next meeting.

With a paid non-professional membership of over four hundred, there is evidence of a financial interest. This membership is from all professions and degrees of society, and is constantly growing. While the Women's National Theater stands for non-commercialism, it will seek to be self-supporting, but in a practical manner. It will be thoroughly democratic in administration, will not establish a company of plays, capitol any member or members, nor in any manner oppose the producing managers. It will aim to cultivate the highest ideals of the American actor and playwright. The fundamental principles have been copied from the national theaters of Europe and adapted to the needs of the United States.

A recent meeting was addressed by Mrs. Martensen, Mary Shaw, Edith Ellis Furness, and Edwin Merdant.

TROUBLES OF AN OPERA TROUPE

DENVER, COLO. (Special).—Trouble was precipitated over salaries at the Auditorium Tuesday night, Feb. 17, during the engagement of the National Grand Opera company of Canada. The company received \$4,500 for the first performance, Monday night, in spite of the absence of Gertrude Heisch; but the majority were not satisfied with less for subsequent performances. The managers of the troupe, Messrs. Baker and Collins, state that the business management had been turned over to the artists. The local promoter appeared at eight o'clock with a check. Agide Jacobs, musical director, acting as spokesman, refused the proffered money, and pandemonium broke loose. The audience remained for a half hour, then stormed the box-office for a refund of seat money. A fashionably attired young woman suggested that every one go to a moving picture show, which found favor with a large part of the audience. The tenor Slesak appeared in the lobby after the crowd left, and demanded his trunk, whereupon a further disturbance took place. This was finally quieted by allowing him to remove two trunks.

Attachment proceedings against \$35,000 worth of scenery and costumes were instituted Wednesday, and it is expected that all subscription money will be realized therefrom and refunded.

FREDERICK D. ANDERSON.

CHILDREN'S "GRUMPY"

The long-awaited juvenile performance of *Grumpy* was given Friday with much success, netting St. Mary's Free Hospital something over \$3,000. Master Thomas Benton Carnahan, Jr., who played the title-role, was very excellent indeed. After the third act he made a curtain speech, in Cyril Maude's best manner. Little Miss Gladys Annette Conterno, who played Virginia, afforded another good characterization. Two others who won considerable applause were Raymond M. Mills as the valet and Maurice Farrel as the butler. Others in the cast were Paul Kelly, Richard Cubitt, Robert Barber, Harold Brooks, Roy Desmond, James Kelly, Florence Ware, and Sibylla Bauhan.

FIFTH ACADEMY MATINEE

The American Academy of Dramatic Arts will revive the three-act romantic drama, *Broken Hearts*, by W. S. Gilbert, on Feb. 26, at a special matinee at the Empire Theater. *Broken Hearts* was produced at the Madison Square Theater almost thirty years ago, with a notable cast. A one-act comedy, *The Constant Husband*, by Cleely Hamilton, will also be given.

PHILADELPHIA ACTORS AT BENEFIT

Some two thousand people, mainly theatrical, crowded Harmonie Hall, Philadelphia, night of Feb. 20, at the eighth grand annual entertainment and ball given by the Philadelphia Actors' Protective Association. The programme contained eight vaudeville acts. The committee in charge was composed of Al. Burke, president of the association; Charles Devlin, James Collins, and George L. Phillips.

NEW YORK THEATERS

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CHARLES FROHMAN PRESENTS

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In a comedy only for those who have ever had a mother.

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Renowned Kalam's melodic masterpieces

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With an Unusually Strong Cast

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LONGACRE

Dorothy Donnelly, Lou Tellegen

In Angel Guzman's Drama

of Elemental Passion

MARIA ROSA

A play of intense human interest.

TO MAKE UP WITH HUSBAND

News is given out of a possible reconciliation between Pauline Frederick and her husband, Frank Andrews, the well-known New York architect. The couple are reported to have met at the Minton Hotel, Cincinnati, during the past week. The meeting, it is said, was brought about by close friends of Mr. and Mrs. Andrews, to avoid the further pursuit of divorce proceedings.

VAUDEVILLE PLAYERS IN FIRE

WASHINGTON, IND. (Special).—Pendergast's Vaudeville company was in a fire at Careyville, Ill., Feb. 8, which destroyed the opera house and all the company's baggage. La Vanion and Malcolm, comedy triple-bar performers, lost their entire equipment, and were forced to close. Other acts hurried into Chicago, and, after two days' delay, were equipped sufficiently to continue with the company.

M. C. STEINLE.

MISS JARDON OPERATED UPON

Dorothy Jardon was taken to St. Elizabeth's Hospital Feb. 16 for an operation. While not of a very serious nature, Miss Jardon's illness will no doubt keep her confined at the institution for another week.

NEW YORK THEATERS

NEW AMSTERDAM

Mat. and Sat., 1111; Mat. and Sat., 1112.

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Book and Lyrics by C. S. McMillan.

Mus. by Ivan Caryll.

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Even. at 8. Mat. Wednesday & Saturday at 2.

A. H. Woods offers

POTASH & PERLMUTTER

An up-to-date musical in three acts, founded on the famous story from the Jewish People, by Monty Moran.

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4th St. W. of Broadway, 1111; Mat. and Sat., 1112.

Charles Frohman presents

BILLIE BURKE

In a Modern Play of North American Story and Life.

THE LAND OF PROMISE

By W. S. Maughan.

LAST WEEK

ASTOR

4th St. W. of Broadway, 1111; Mat. and Sat., 1112.

Evening, 8:30; Mat., 2:30.

COHAN & HARRIS presents

Geo. M. Cohan's Mystery Farce

SEVEN KEYS

TO BALDPATE

Founded on Earl Derr Nigge's famous novel.

4th St. W. of Broadway, 1111; Mat. and Sat., 1112.

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DAVID BELASCO presents

FRANCES STARR

In Henri Bernstein's Play

THE SECRET

CORT THEATRE 43rd Street

Just East of Broadway

Most Beautiful Theater in America

Direction of JOHN CORT. Telephone, Broadway at

Evening, 8:30; Mat. and Sat., 2:30.

OLIVER MOROSCO Presents

LAURETTE TAYLOR

In the Comedy

of Youth

By J. HARTLEY MANNERS

ELTINGE

W. 44th St. Even. 8:30

Mat. Wed. & Sat. 2:30

A. H. Woods presents

The Yellow Ticket

A remarkable all star cast with John Hagen, John Barrymore, Florence East, Maudie Dinklage, Julian L. Stranage, Maudie Dinklage, Maudie Dinklage, and others.

ADA PATTERSON BUSY

Miss Ada Patterson, long a contributor to this paper, holds the record of an appearance in five of the February magazine, the Theater, the Green Book, Dress and Vanity Fair, McCall's, and the Writer's.

FRANK SMITHSON FOR LONDON

Frank Smithson, formerly stage director for the Shuberts, High Jinks being his most recent work for them, has resigned that position and gone to London. He arrived there yesterday. His services have been engaged as stage director of the London Hippodrome.

NEWS OF STOCK PLAYS AND PLAYERS

JOINS MEXICAN REBELS

Leading Man of Butte Stock Company Accepts Captaincy in Carranza's Army

BUTTE, MONT. (Special).—Tired of playing stage heroes and fighting stage battles, C. M. Van Auker has given up his position as leading man and matinee idol of the Empire Theater Stock company and has accepted a captain's commission in Carranza's army at a salary of 800 pesos or \$800 a month (not stage money).
Miss Della Pringle, Mr. Van Auker's wife and leading woman of the stock organization, was not aware of her husband's intentions until she received a letter from him in Salt Lake City in which he told her he was tired of the stage and that he was on his way to Guaymas, Mexico, to fight under the rebel leader, Miss Pringle, following the sudden turn of events, closed the stock season at Butte and has left for San Diego, the home of Mr. Van Auker's mother, there to await the end of the war and her husband's return.

STOCK CO. AT ALTOONA

Manager Mishler, Forced by Lack of Good Road Attractions, Will Present Stock Co.

ALTOONA, PA. (Special).—The Mishler Theater, Altoona, Pa., has made arrangements for a permanent stock company at its house and has engaged the Hunter Bradford Players to begin a season of stock March 9, producing up-to-date comedies and dramatic successes. Manager Mishler, like hundreds of managers, is forced to do this owing to the lack of standard attractions on the road-to-day, handicapping the theatrical business of towns of this size. Altoona has always been a live theatergoing town, and this alone forces entertainment, so it must be provided for.

HILLIS MARCH.

GRAHAME CO. BURNED OUT

Fire Totally Destroys Opera House and Stock Company's Equipment

PORT HURON, MICH. (Special).—The Grahame Stock company, which has been playing an indefinite engagement at the City Opera House, was burned out last week in a fire which totally destroyed the opera house and devastated a large portion of the business district. The opera house suffered \$8,000 loss, while to the company the loss included costumes, scenery and furnishings. Mr. Grahame's personal loss reached upward of \$3,500. New costumes and scenery were immediately wired for and the company opened a week's engagement at the Majestic.

HONOR A. LUMBY.

SHERMAN MAY OPPOSE POLI COMPANY

BALTIMORE. (Special).—It is reported that Lowell Sherman whose sudden departure as leading man of the Poli Players has caused no end of comment, will secure a company of his own and return to Baltimore as opposition to the Poli organization during the summer months. Mr. Sherman created an enormous following among the theatrical folk in town during his sojourn, and much of the success of the company was due to his splendid work. The Poli management remains curiously silent as to the reason for his severing his connection. The first knowledge came in the form of a newspaper announcement that he had left New York. As Mr. Sherman's position as favorite in Baltimore is a most enviable one, success will, undoubtedly, crown his coming venture.

I. BANTON KENNIS.

NEW STOCK AT LANCASTER, PA.

The Fulton Players, a new stock company, opened an engagement at the Fulton Opera House, Lancaster, Pa., Feb. 23, succeeding the Arvine Players, who have just closed their season. The new company includes Clyde Bates, recently seen in Belasco productions, as leading man; Warren Hill as stage manager and character work, and William Delmar, also for character parts. Florence Hill has been engaged as ingenue. Of the Arvine players, Ottala NeSmith, the popular leading woman, has been retained, as have also Mytha Ketham, Pearl Melville, George Bowman, Frank Beamish, and Walter Bohms.

The opening bill is The Littlest Rebel. In this play little Helen Shedy is appearing by special engagement in the star role which she played in the original Dustin Farnum production.

THURSTON HALL AT DETROIT

Thurston Hall, late leading man of the Davis Players at the Duquesne Theater, Pittsburgh, has joined the Washington Players at the Washington Theater, Detroit, as leading man. He opened his engagement Feb. 18 in The Ghost Breaker and was most favorably received.

THOMAS W. ROSS AT PITTSBURGH

PITTSBURGH, Feb. 24 (Special).—Thomas W. Ross began a three weeks special starring engagement with the Davis Players at the Duquesne Theater Monday, Feb. 23. For the first week he is appearing in his greatest success, Checkers. Mr. Ross succeeds Edmund Bress, who also played a special engagement.

Another change among the Davis Players is the first appearance this week of Mortimer Weldon, the new juvenile. Mr. Weldon, who has been playing in musical comedy the last few years, succeeds Harry Fraser.

DAN J. PACKNER.

WILLARD DASHIELL CLOSES

SPRINGFIELD, MASS., Feb. 24 (Special).—Willard Dashiell closed his engagement as stage director of the Broadway Players, Springfield, Mass., Feb. 21, having accepted an offer to direct a stock company at Erie, Pa. Mr. Dashiell's departure is genuinely regretted, as he has brought notable distinction and elaborateness to the Broadway Players' productions. Mr. Dashiell has been succeeded by Rolio Lloyd, who for nearly a year has been leading man with the Lester Longman Stock company at New Bedford, Mass. Mr. Lloyd began his engagement Feb. 23 in Kindling.

EDWIN DWIGHT.



FRANCES E. BRANDT.

Wilson.

Frances Brandt is the leading woman of the Thompson-Woods Stock Company, playing an indefinite engagement at St. John, N. B. Miss Brandt's stage experience covers a period of seven years all of which were spent in stock work save two seasons of vaudeville and road engagements. Miss Brandt commenced her career at the Castle Square Theater in Boston, and played a varied line of roles with such marked distinction that she was eagerly sought by stock managers the country over. She has filled successful engagements in Los Angeles, Washington, Chicago, Winnipeg, and

prior to her acceptance of the St. John offer was leading woman for John Salapolla in Dayton, O. A few of her favorite roles include Thais, Frisco Kate in The Deep Purple, Candida, Sapho, Annie Jeffries in The Third Degree, Madame X and Mary in Merely Mary Ann. If a distinctive talent for emotional roles, combined with a charming personality and a deep appreciation for the admirable schooling of the stock company are requisites for stage success, the day is not far distant when Miss Brandt will be numbered among America's most brilliant young actresses.

ARVINE PLAYERS CLOSE

The Arvine Players closed a highly successful season of twenty-five weeks at the Fulton Opera House, Lancaster, Pa., Feb. 21, with The Rosary as the final offering. The company presented Sapho the earlier part of the week. In both productions the players were seen to advantage, Ottala NeSmith giving most effective performances in the leading feminine roles, while George Bowman, Frank Beamish, and George Arvine gave finished interpretations of their respective parts.

STOCK FOR INDIANAPOLIS

INDIANAPOLIS (Special).—It is reported that George Arvine, one of the best known and popular players that has ever appeared here in stock, will come to the Lyceum with his own company for a spring season of stock. Mr. Arvine became a great favorite as leading man and manager at the Majestic, and later at the Park, now the Lyceum, where he played several seasons. He has just recently closed a most successful engagement at Lancaster, Pa.

PEARL KIRKWOOD.

STOCK COMPANY FOR DAVENPORT

ROCKFORD, ILL. (Special).—Otis Oliver, formerly manager of the Oliver Players, who are enjoying a successful season at the Majestic Theater, Rockford, Ill., has gone to Davenport, Ia., where he is busily engaged in organizing a stock company. Ed. Williams has taken over the management of the Rockford company.

MRS. J. A. DUMMER.

H. PERCY MELDON RESIGNS

MILWAUKEE, Feb. 23 (Special).—H. Percy Meldon has resigned as director of the Shubert Theater Stock company, and sails Saturday, Feb. 28, on his annual trip to Bermuda for a much needed rest before beginning his summer season with the Orpheum Players at Montreal.

MAE DESMOND AT WORCESTER

Mae Desmond, leading woman of the Prospect Theater Stock company, has been engaged for a similar capacity by the man-

agement of the Poli company at Worcester, Mass., and will open March 2.

Corallia Waide, of the erstwhile Harlem Stock company, has also been engaged for Worcester to play ingenue roles.

STOCK IN NEW YORK

ACADEMY OF MUSIC.—The success of The House of Bondage at the Academy has been so pronounced that the management has decided to run the play for another week. Theodore Friebeus and Friscilla Knowles are playing the leads in their usual satisfactory manner.

WADSWORTH THEATRE.—This week the company is appearing in Salomy Jane, with Florence Rittenhouse giving a splendid performance in the title role. Guy Harrington lends most capable support, as does also Arthur Bell, who returns to the cast after a week's rest. Mrs. Wiggs of the Cabbage Patch will follow.

CUCIL SPOONER THEATRE.—The Little Terror has proved to be one of the best attractions of this popular theater this season. In connection with the production a tango tea was given during the action of the fourth act, which opens upon a ballroom. Miss Spooner invited twenty couples of Bronx society to appear in this scene and dance the tango on the stage, and the most graceful couple are to be awarded a prize at the end of the week. Saturday afternoon toys will be given to the children.

METROPOLIS THEATRE.—The Man from Home is the attraction at this uptown theater, and is meeting with great success, with Victor Brown and Jean Murdock in the leading roles. The staging is under the direction of Claude Miller.

STOCK IN BROOKLYN

It doesn't speak very well for modern stock plays when Uncle Tom's Cabin comes along and breaks the house record. That's the verdict of the recent offering at the Gotham Theater, where the MacCurdy players are enjoying a splendid patronage. The immortal American drama of slave life holds the season's box-office record by a good clean majority. James Kyrle MacCurdy scored a decided triumph in the title role of Charley's Aunt, which was the offering Feb. 16-21. Kate Woods Fluke was seen as the real Donna Lucia.

Members of the Greenpoint Theater Stock company were seen in an elaborate revival of The Time, the Place and the Girl. John Dilson, Alfred Swenson, and Nora Shelby were seen in the principal roles.

Noel Travers and Phyllis Gilmore were seen in the principal roles of The House of Bondage, which was the offering at the Grand Opera House.

Leah Winslow, George Allison, and Joseph Eggeston divided honors in an elaborate production of The Rose of the Rancho, which was offered at Keith's Crescent Theater. M. J. Briggs gave a clever impersonation of Don Luis, the Spanish lover.

Members of Brooklyn's latest addition to its long list of stock organizations, the Lee Avenue Theater company, won favor in a production of The Yoke. Florence Pinkney and Arthur Jarrett did justice to the principal assignments. Others seen in the cast were Arlene Bennett, William Mortimer, Ethel Chapman, and Mary Stewart.

J. LEROY DRUG.

NORMAN HACKETT'S ACTIVITIES

ATLANTA, GA., Feb. 24 (Special).—Norman Hackett and his players are enjoying a highly successful season of stock at the Lyric Theater. The newest as well as the most popular of the older plays are being presented to large and enthusiastic audiences. Last week We Are Seven proved an effective vehicle for their talents. This week they are playing Forty-Five Minutes from Broadway. The Joseph Habersham chapter of the Daughters of the American Revolution attended in a body Monday evening's performance. Mr. Hackett has become a favorite with Atlanta's society, and his performances are the occasion for many social gatherings.

The prize play contest instituted a month ago by Mr. Hackett closed Feb. 20. The winner will be announced as soon as the twenty manuscripts submitted are read. The winner is to receive \$50 in cash and the play will be produced as a companion piece to The First Born.

MAUDE LEONE HAS BREAKDOWN

VANCOUVER, B. C. (Special).—Maude Leone, leading woman of the Empress Theater Stock company, which is playing an indefinite engagement at Vancouver, B. C., was taken suddenly ill last week and removed to St. Paul's Hospital suffering from shattered nerves. Miss Leone's popularity with local theatergoers is enormous and a speedy recovery is hoped for. During her absence the leading feminine roles will be assumed by Miss Marriott. Miss Marriott had just fifteen hours to learn her part in last week's production of The Silver Horde, and deserves unstinted praise for her splendid performance.

MINNIE RUSSELL.

STOCK NOTES

Lynn Overman has joined the Orpheum Players, Philadelphia.

F. W. Taylor has left the Malley-Denison Stock company, Taunton, Mass.

Pauline Neff joins the Metropolitan Players as second woman for the rest of the season.

J. Arthur Young, former leading man for The Master Mind company, is at liberty.

Jean Root, ingenue of the Avenue Stock company, Wilmington, Del., has returned to New York after a season of twelve weeks.

Horace Porter, late of the Springfield Stock, has joined the Poll Players at Baltimore.

Paul Anderson has accepted an offer from the Franklin Clifford Stock company, Whitey Theater, Brooklyn, to play heavy roles.

Marie Louise Benton closed her season with the stock company, Washington Theater, Detroit, Mich., last week.

Julia Hanchette replaces Eva Vincent as character woman at the Washington, Detroit, Mich., opening Feb. 23.

Amy Ricard, of the Loneran Players, New Bedford, Mass., is enjoying a vacation of a few weeks.

The first release of The Rainbow will be played by the Poll Waterbury Stock company, Godfrey Matthews playing the Henry Miller part.

Owing to the illness of the leading man, Thurlow White was engaged at short notice to play the leading role in the Stainach Stock company's production of The Rosary at Mt. Vernon last week.

W. H. Barwald, a popular member of the Barry-Burke Stock company a few seasons ago, has joined the Baylies-Hicks Players at Fall River as stage director.

Anna Doherty, now in her second year with the Academy Players, Halifax, N. S., made the biggest kind of a hit as Jane in He Fell in Love with His Wife week of Feb. 16.

Mrs. Helen Avery Hardy, connected with the Georgia Wolfe Agency, is laid up with a severe case of congestion of the lungs after escaping scantly clad from a fire at her home last week.

Grace Shanley last week appeared in her original character of Virgie in The Littlest Rebel, with the Poll Stock company at Worcester, Mass. This clever little lady has already established herself as a prime favorite with the Poll clientele.

The Ed Redmond Stock company at Sacramento, Cal., gave a fine production of The Eternal City last week to the usual crowded houses. Beth Taylor in the part of Donna Roma was at her best, and Paul Harvey in the E. J. Morgan role of David Rossi gave an artistic performance. The play was beautifully staged by Mr. Leland, who also gave a finished performance of the role of the Baron and Bert Chapman received peons of praise for his Pope.

ANNOUNCEMENTS

For the benefit of those who could not attend the afternoon concert of the Princess Theater, Mr. and Mrs. David Mannes will give a sonata recital at the Belasco Theater on one of the Sunday evenings in March.

The second and last of the series of two concerts to be given by Isabel Hauser, pianist, and the Slavsky String Quartette will take place Sunday evening, March 1, at the Belasco Theater.

A second performance of Ghosts is announced for the Garrick Theater, Monday afternoon, March 9, when Hilda Englund, a Swedish emotional actress, will play the role of Mrs. Alving, for the first time in this city, in the English language. Miss Englund played the role several years ago during the brief tour of August Lindberg, of the National Theater, Stockholm, but the performance was rendered in the Swedish language. She will have an excellent cast, including Douglas J. Wood as Oswald, Maude Leslie as Regina, Lynn Pratt as Pastor Manders, and Shelton Lewis as Jacob. Wallis Clark will direct the performance. It is for the benefit of the Swedish Hospital.

UNITED THEATRICAL ASSOCIATION

The United Theatrical Association, Mrs. Belle de Rivera, president, will hold a members' meeting at Hotel Astor, Feb. 27, at 2:30 p.m. A very fine program has been arranged. Professor Platon Brounoff will give or play his piano compositions in three parts, composed by him in memory of and named the "Titanic"—a dramatic composition. A one-act original sketch, The Golden Rule, will be given for the first time, with a professional cast, the author of which will be announced later. One act of Ibsen's Ghosts will be presented by Mary Shaw, in which she will be assisted by other members of the profession. A talk will be given by a well-known manager. The well-known operatic tenor, Frank Coombs, will sing a group of songs and an exhibition of modern dancing will be shown at the close. Guests' tickets may be secured from the corresponding secretary, Mrs. Edith B. Ranger, 141 West Seventy-first Street, or at the door of the club room.

AILEEN CRATER RECOVERED

Aileen Crater, Mrs. Fred Stone, who was taken ill while her husband and his company were playing in Pittsburgh, and removed to a local hospital, has entirely recovered and after a brief rest will return to the Montgomery and Stone aggregation.

OLD DAYS IN NEW YORK

Appropos to the coming demolition of the old Bowery Theater, Major John B. Ketchum, a dramatic critic in New York fifty-six years ago, sends THE MIRROR the following interesting reminiscences gleaned from old letters written to him by the veteran actress, the late Mrs. W. G. Jones, who in her best days supported many of the old-time leading actors in New York. Speaking of the old Bowery Theater, she wrote:

If any one desires to hear me speak a little of my mind, let them underrate the actors of the Bowery Theater! Mr. E. Eddy, Mr. J. B. Macdonough, Mr. B. Johnston, Mr. N. B. Clarke, Mr. Joseph Proctor, Mr. J. B. Murdoch, Mr. McClosky, Mr. Fitzgerald, Mr. J. H. Allen, and Mr. Hadaway were personal friends of mine; as also Mrs. Eddy, Miss Mastayer, Mrs. Prior, Mrs. W. Ward, Miss Rachel Denvil, Miss C. Alford, Miss Caroline Wemyss, Mrs. Amelia Parker, and Matilda Herron. Mrs. J. J. Prior was my lifelong friend. After leaving the Bowery Theater, she played a number of years at Barnum's Museum. She died at Boston, Mass., over twenty years ago, while playing with Maggie Mitchell. Caroline Wemyss played leading female parts in classic drama many years. Amelia Parker is forgotten. Julia Dean was a star in Shakespearean parts of the first magnitude. It was never my privilege to see so much of Mary Anderson—greatly to my regret. You speak of the beautiful Mrs. Shaw (Mrs. Thomas S. Hamblin). Mr. Hamblin was an actor after the Forrest and Macready school. He owned the Bowery Theater (1840), and at his death willed it to his widow and children. Mrs. Shaw played all the leading female parts in the standard drama, and appeared successfully as Hamlet, 1857. She died in White Street, in a two-story house, many years ago. Her three children each received \$15,000 from the Hamblin estate, and on their mother's death another share.

"Constance Hamblin is a personal friend of mine. She was Edwin Booth's leading woman for years, and I am very fond of her. You inquire after the Jordons. George and Charles married two of the daughters of Mrs. Shaw-Hamblin. George Jordan played with Laura Keane in sterling comedies at Laura Keane's Varieties, 1857, for several seasons; but it pains me to think how soon, in this mad age, we are forgotten. My first part was the Duke of York in Richard III, with Junius Brutus Booth, in Philadelphia and my last, this season (1906) the Duchess of York with Robert Mantell at the Garden Theater. Miss C. Alford played under her maiden name for years. In her latter days she was the Nurse in Romeo and Juliet to Margaret Mather, during the long run at the Union Square Theater, years ago. She married a Mr. Jamison, son of the Jamison of Forest Divorce case. She has been dead (1906) some fifteen years.

Mrs. Jones, says Major Ketchum, appears to have leaned to the side of Edwin Forrest in the withering denunciations of Mr. William Winter, speaking largely of the private life of Mr. Forrest. She says:

"I thank you for allowing me to read your copy of Famous Actors, by Mr. Winter. But he is not just to Mr. Forrest, in what the article omits. Mr. F. was a great, big-hearted man, who did much for the aged actor, and left a lasting memorial of his charity in the Forrest Home at Holmsburg, Pa. I have visited the Home and observed the courteous treatment Mr. Forrest's guests receive there. He was a man much misunderstood, but a good man, as I saw him. That he had his faults we know, but he did many kindly deeds of which no public mention was ever made. I was under the impression that the Walnut Street Theater in Philadelphia and the Savannah (Ga.) were the oldest in America, but Mr. Winter does not mention them. In the earlier part of my career I played with Charlotte Cushman in all her pieces, as far West as St. Louis and South to New Orleans, but I was always afraid of her."

Major Ketchum, who collated the foregoing extracts from various letters written to him at various times, is represented on the stage to-day by his daughter, Edythe Ketchum, whose portrait has appeared in THE MIRROR a number of times in recent years.

FRIEND OF STAGE FOLK DEAD

James J. Casady, while playing with the Thomas E. Shea company in Cleveland, O., received a telegram telling him of the sudden death of his mother, Mrs. Mary A. Casady, at her home in Philadelphia. He took the next train for his home city. Mrs. Casady died on Feb. 8, after a short illness. Her other son, Eddie Casady, leading comedian with Dumont's Minstrels, was at her bedside when she died. The funeral services, which were held Feb. 9 at her late residence in Philadelphia, were largely attended by theatrical people playing that city, and by every member of Dumont's Minstrels. There were many beautiful floral and other expressions of sympathy, and a large number of telegrams of condolence from professionals who knew and loved this friend and confidant of thousands of theatrical people, were received.

STUDENTS' HIGH JINKS IN THEATER

PORTLAND, ORE. (Special).—Members of the Pasco Musical Comedy company, while performing in the theater at Eugene, Ore., on the night of Feb. 10, were deluged by a ripe-fruit shower emanating from a group of more than 100 students from the State university. Police arrested three of the students and the university faculty is investigating.

JOHN F. LOGAN.

Kindly mention DRAMATIC MIRROR when you write advertisers.

STOCK MANAGERS' ATTENTION!

On and after May 16, by special arrangement with Joseph Brooks, I have the pleasure to announce that **MR. DOUGLAS FAIRBANKS** and **MISS PATRICIA COLLINGE**, Now starring with Wm. H. Crane in "The Henrietta," may be secured for a limited stock engagement, from one to four weeks, in the following repertoire: "Prince Karl," "Dr. Bill," "Jack's Honeymoon" and one other play to be announced later.

Here is an opportunity to increase your receipts For terms and particulars apply to

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PORTLAND, OREGON

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MR. EDWARD C. WOODS, LEADS

MR. LOUIS LEONE, LEADS

MAUDE LEONE

STOCK FEATURE

Empress Theatre, Vancouver, B. C.

Maude Leone heads the cast at Prince George. She presented a charming performance quite as well as the average musical comedy lead. Perhaps her most clever number was the very latest "Peculiar" song with its surprising costume changes and pretty dance, and she also captured a big hall with drinking song, "I'm All Right"—Daily Press, Vancouver.

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Now in its 60th consecutive week.

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EVENTFUL B. P. O. ELKS' SESSION

An attendance of nearly six hundred brothers characterized the nineteen hundred and fifty-first session of New York Lodge No. 1, B. P. O. E., held in the lodge room, Sunday, Feb. 15. The session was notable because of the presence of the Grand Exalted Ruler and many of his official family.

In order that the several hundred members of the lodge, who pursue the avocation of commercial traveler, might not be disfranchised and not lose their voting privilege, the session of the lodge to be held March 1, 1914, was voted to open at 3 in the afternoon and the voting to begin shortly after, under the head of "New Business"—the reason for this early opening being that on March 1 hundreds and hundreds of commercial traveler Elks leave the city on their usual spring trip, starting all the way from 1 to 5 in the afternoon.

MUSICAL DRAMATIC



The PUBLICITY MEN



Edwin Wallace Dunn, Cleveland.
MURDOCK PEMBERTON.

Edwin Wallace Dunn is going in and out of town these days a great deal, arranging plans for Cohan and Harris productions, present and future.

Arthur J. Keller has found a good catch-line for To-day. He calls the attraction, which is rapidly bearing its two hundredth performance, "the father of dramatic successes."

Fred A. Harding, the "rough-and-ready," who has jumped at short notice into more than one place and upheld the publicity end, has been doing the press work for The Family Cupboard, which has just arrived in town again.

Interest in the Lyric Theater, of Atlanta, Ga., is being stimulated by a new and well-made-up house organ of eight pages, called the Pilot. It is run two columns to the page and without outside advertising. "Bully Ann" is the editor. The local organization is Norman Hackett and Associates Players.

The newspapers are doing a good deal of good-natured chaffing of Joe Drum, who is doing publicity work for The Queen of the Movies, running his name or a reference to him with nearly every story, but the joke isn't on him, for they print his stunts, sticks and sticks of it.

Sudden changes in the plans of Harry H. France kept Eddie Weil moving with the agility of the dancing chicken on the hot stove, but he is always there with the story before it's time to go to press. The continuation of Maria Rosa and the consequent postponement of A Pair of Sixes was the most recent incident of the kind.

James G. Feeds has resigned his position as press representative for William Swenson, which he has occupied for three years, to accept a post as general manager for Richard Walton Tully, whose Omar, the Tentmaker is now playing at the Booth Theater. Mr. Feeds enters upon his new duties at once. The executive staff for Guy Bates Post in the Persian love play remains unchanged, David H. Wallace continuing as general press representative, and J. M. Peck as manager.

Murdock Pemberton, who is one of the most popular and able publicity men in this country, began his newspaper training on a Kansas daily, the Emporia Gazette, under William Allen White. That was following his graduation from the University of Kansas. From the Gazette he went to the Kansas City Star, doing general news reporting. Later he became exchange editor of that paper, rising to post of assistant Sunday editor before leaving. Then he responded to the call of the East and came to New York, working for a short time on the Globe. He left there to take advantage of an opportunity given him by Lee Kugel, to do advance work for the revival of Percy Mackaye's The Horseman. This placed him in some spending in earnest, and he went ahead of a one-night company of The Country Boy. The summer was filled in on the Philadelphia North American. For ten months following he piloted a "troupe" of Kean's African Hunt pictures. Last July he began as general press representative for William A. Brady, filling that position creditably for five consecutive months, after which Alexander Richardson returned and he took The Family Cupboard on the road. "Pemb" is a man of real ability, a worker and a good mixer, a combination of qualities that should carry him far.

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J. J. ROSENTHAL OUT

George M. Anderson Transfers Manager of Gaiety to Morocco Theater in Los Angeles

As reported in THE MIRROR of two weeks ago, J. J. Rosenthal, long manager of the Gaiety Theater in San Francisco, has been dismissed from that house by G. M. Anderson. He has been transferred to Los Angeles, where he will have charge of the Morocco Theater. The trouble came about because Rosenthal had arranged for the coming of Marie Dressler to the Gaiety when a contract had been signed for the showing of certain white-slave films at the house at the same time. A cash bond of \$1,500, that had been put up as guarantee that the films would be put on at the time specified in the contract, was forfeited by Anderson.

Rosenthal has been succeeded at the Gaiety by Jack Dalton, husband of Marie Dressler. The expensive production of The Merry Gambol, in which Miss Dressler was to have appeared, was put off for a week, after all, because she has been ill with tonsillitis. An attempt was made to give the place with an understudy, but it proved unsatisfactory, and the Gaiety has been closed awaiting Miss Dressler's recovery.

ACTRESS SUED FOR \$10,000

Mrs. Robert Hyman Charges Virginia Mann with Alienation of Husband's Affections

READING, Pa. (Special).—Suit for \$10,000 damages has been entered against Virginia Mann, formerly leading woman of the Orpheum Stock company, on the charge of alienating the affections of Robert Hyman, leading man of the company. The suit was entered by Mrs. Hyman, known on the stage as Mary Baker.

The legal action is the climax of a scene at a local cafe to which Mrs. Hyman says she followed her husband and caught him in company with Miss Mann. In the midst of the scene created, and which was witnessed by a large crowd, Mrs. Hyman fainted. She immediately invoked the services of her attorney, Lee Friday, and the suit followed.

CLASSES FOR STAGE CHILDREN

The directors of the Bohemian Club desire to announce that they have opened a room in the clubhouse for the use of the children in the profession. It is proposed to have classes in English, dancing, singing, expression and story telling on three afternoons during the week. Any one wishing to register children for such classes is requested to consult Miss Hall (who is in charge of the club), between the hours of 10 and 11 A.M. There will be a small fee required for each class and competent teachers will be provided.

GOSSIP

Master Lauren Pullman is playing Bobbie in The Brute this week at the Prospect Theater.

Dean Raymond resigned from Lee Morrison's company in What Happened to Mary, and has returned to this city.

Alexander Leftwich, stage director, is at his home in Baltimore, and has permanently closed with the Academy Players in Halifax, N. S.

Joseph Cusack has returned to the regular stage and is this season playing the part of Edward Gilder in a Western company of Within the Law.

Maurice Wilcox Stewart, late of Maude Adams' company, has joined his wife and his three Biograph Babies, making the "Five Stewarts."

Albert Phillips, who recently closed his starring tour in the Middle West, has joined Virginia Harned as her leading support in her present vaudeville season.

Guy Bolton, author of The Rule of Three, which has just opened in New York, has had another play accepted for early production by the same management.



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Blanche Ring in When Claudia Smiles moved to the Lyric Theater after Monday's performance, to make room for Too Many Cooks at the Thirty-ninth Street Theater.

The Follies Marigny, the new dance hall atop the Forty-fourth Street Theater, is now known as Bernard Granville's Follies Marigny, Granville being the latest host.

Theodore Kremer, the "melodrama king," is about to return to America after three years spent abroad, bringing with him the manuscripts of two new plays intended for first-class houses.

Despite the opposition of the German Krieger Bund Zabara, the anti-militarist drama at the Adolph Philipp Theater has been continued. The twenty-fifth performance took place Saturday night.

Bena Leary, the former show girl, obtained a final decree of divorce, in Oswego, N. Y., Feb. 16, from Maurice B. ("Lefty") Flynn, Yale football 1912. Mrs. Flynn is to have \$30 alimony a month.

Harry La Pearl, the clown of the New York Hippodrome, has accepted a contract from a literary syndicate to write a series of editorials on national and international events from the viewpoint of a harlequin.

Beba Garden (Mrs. Henry Douglass) was compelled to leave the cast of The Blindness of Virtue—Western company—Jan. 2, owing to the death of her father, the Rev. W. E. Jacob, of Los Angeles, Cal.

Maude Adams gave a performance of The Legend of Leonora last night under the auspices of the Smith College Club. The proceeds will be devoted to furnishing the new library of the Women's University Club.

The entire company from Adolph Philipp's Theater, which gave The Midnight Girl its first New York performance, attended the first performance of that musical comedy in English at the Forty-fourth Street Theater on Monday afternoon.

Stella Mayhew replaced Elizabeth Murray in the cast of High Jinks last week, appearing at different times with green and purple hair, but otherwise making few changes in the part as given by her predecessor.

Margaret Vale, President Wilson's niece, who has been playing a small part in Omar, the Tentmaker, is to have a part of more importance. She is to appear as Sarah, servant maid to Shireen, the beloved of Omar Khayyam.

Maud Coolidge, who has been receiving splendid mention for her performance of Annie Welsh, the stenographer, in What Happened to Mary, resigned from that company at Grand Rapids and has returned to New York.

Harry L. Cort, son of John Cort, and Carl Reed, Mr. Cort's secretary, have sailed for Cherbourg on the Kronprinzessin Gertrude, for a pleasure tour of the Continent and the British Isles. They will meet Miss Loretta Cort, who has been on a Mediterranean tour for a number of weeks, in Paris, and the party will then proceed to Berlin, Monte Carlo, Switzerland and London, thence to Ireland and Scotland. The trip will be of unlimited duration.

Information Wanted of the whereabouts of DONALD F. HEATH

His father is dead.

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LOU TELLEGEN TO STAR

Fred C. Whitney Planning to Feature Distinguished Actor in New Armstrong Play

One result of the appearance of Lou Tellegen in this country with Dorothy Donnelly, in Maria Rosa, is the wide appreciation of his work as an artist. The popular young actor, who has played leads with Sarah Bernhardt, has been approached from many quarters to appear in other American productions and not return abroad. F. C. Whitney, however, who manages him in Maria Rosa, has other plans for him, and it is likely that before the conclusion of the present season he will be presented in a new drama by Paul Armstrong, entitled He Whom the Gods Love.

"CHANGE" MAY RETURN

Welsh Play and Players See New Life Through Drama League and Federation of Labor

The Welsh prize play, Change, which was brought from abroad by Walter Hest, Joe Weber and Winthrop Ames, and left New York after an exceedingly brief engagement at the Booth Theater, is likely to be brought back to New York for a second lease of life. Criticisms of the American premiere were so diverse that the producers declare themselves at loss to decide whether the play was good or bad. At no time, however, has their confidence been shaken in it.

Much activity of members of drama leagues and the Federation of Labor on behalf of the production is largely responsible for the new plan.

FROM BOSTON

Pilate's Daughter to Be Put On.
Grace George Seen in New Play.
Many Changes in Theaters March 2.
Craig Produces Unnamed Play.
Tango Teas at Cort Theater.
"Within the Law" in for Run.

Boston, Feb. 24 (Special).—Grace George came to the theater last night in a new play, *Pilate's Daughter*, by Forrest Halsey and Olive Porter. The play tells of the invasion of a "well-born family" by a charming daughter of the newly rich, and of her conquest of their prejudices. In Miss George's support are Howard Fairbanks, Levey, Marie Hooford, and Edward Alton. Further notice next week. The audience coming to Boston of this new piece unexpectedly shortened the engagement of *The Wedding Night* to one week.

Within the Law, at the Majestic, has entered upon what will be one of the season's long runs. The Drama League's commanding bulletin has words of high praise for Jane Cowl and Florence Nash.

The League has also enthusiastically commended *The New Henrietta*, the Halls a "glamorous simple farce-comedy" that keeps its personal charm. One hears on all sides praise of Douglas Fairbanks as Bartle and of the charming work of Patricia Collins.

John Craig last night at the Castle Square produced the mysterious unnamed play. It is a detective play in the farce-comedy manner, by Mr. and Mrs. Thomas Grant Stringer, who are Westerners. Each person in the audience (deadheads excluded) is entitled to a guess at the real title for the piece. The winner will get Mr. Craig's check for \$100. The contest is arousing considerable interest. The other day I saw a conductor leave his car long enough to rush to the box office to buy tickets.

Other hits: Colonial, Richard Carle and Hattie Williams in *The Doll Girl*; Park, Robert Hilliard in *The Argyle Case*; Tremont, Raymond Hitchcock in *The Beauty Shop*; Boston, *Way Down East*; Plymouth, *Under Cover*; Cort, Joseph Santley in *When Dreams Come True*; Chelsea, March 2; Halls, Billie Burke in *The Land of Promise*; Cort, Margaret Anglin in *Shakespearean Repertory*; Park, *Fanny's First Play*; Colonial, *Fine Feather*. About once a year a deluge of good things descends upon us in one night. It seems to be March 2 this time. On that night, too, the Chicago Little Theater co. that made so good an impression here last year, will play Oscar Wilde's *The Happy Prince*, at the Ivy.

Under Cover is sure to be a New York success when it gets there in August. William Courtnay, Lucile Watson, winner Cahill, and Wilfred Drake, all do capital work in this clever play. Mr. Monroe must now feel consoled for *The Ordeal* Snatcher.

Pilate's Daughter, the religious play that is given each week during Lent, with remarkable effectiveness at the Mission Church in Roxbury will this Spring have a professional production under the direction of George H. Brumman.

A. L. Levering, manager of the Boston under the recently expired Freeman lease, is now business manager of *The Levee* at the Lyceum.

On the eve of his farewell to Boston, Forbes-Robertson issued a note to the public, through the *Free Press*. It ran as follows: "Good-by, Boston. I owe you much; many happy hours, many friends of long standing; our closest bonds have been made in your Company; you have encouraged me in my art; and always have I delighted in that special atmosphere which only time and character can bring to a city."

Manager Middle Court at the Cort Theater has been a series of success in the history of that house, between the acts and after the performance on Wednesday and Saturday afternoons. Joseph Santley has introduced into *When Dreams Come True*, a new dance that he calls the *Waltz Aviator*.

Way Down East at the Boston is giving four matinee a week.

Mayor Currier is trying to have the Sunday evening license fee for the picture houses made higher, and to have the Sunday license available for all houses. The fee is now \$5.

Mary Fuller, Lillian Walker, Mignon Anderson, and Florence La. Radio were the guests of honor at the exhibitors' luncheon held at Symphony Hall Feb. 17.

FORREST HALSEY

FROM PHILADELPHIA

Meiba and Titta Ruffo Break
Grand Opera Attendance Records.
Gaby a Holiday Attraction.
"Nearly Married" Draws Well.
"Oh! Oh! Delphine" Returns.
"Poor Little Rich Girl" a Hit.

PHILADELPHIA, Feb. 24 (Special).—For the Washington birthday holiday week there were several changes of bills at local theaters. Gaby Duvall in *The Little Parisienne*, a three-act musical show, appeared at the Lyric. Harry Fisher, Gaby's dancing partner, was featured, and it is needless to say this couple did a big business.

At the Forrest there was also a change of bill. Oh! Oh! Delphine returning for another engagement in the city of its birth.

At the Garrick, Selwyn's new comedy, *Nearly Married*, proved a great success and with Bruce Melles as the shining star, did the best business in town.

The *Poor Little Rich Girl* is drawing well at the New Broad, while Helen Ware in *Within the Law* in the final week at the Adelphi.

Grand opera will shortly be over, as announcement has been made that *The Wren* will be in town, beginning March 7. Last week, however, was the gala evening at the Opera House this season when the remarkable performance of *Bohème* was given, with Nellie Melba and Titta Ruffo in the roles. The music of the Australian soprano's name and the allurement of Ruffo's superb baritone, drew the largest in the operatic history of the Metropolitan. There were 4,200 people there and \$18,000 seat sale in one day.

Continuing its policy to play popular attractions at popular prices, the Walnut is producing very good shows. The bill for next week being a *Poor Little Rich Girl*, which has already had a remarkable run in Philadelphia.

J. HOLLS-COHEN, JR.

FROM BALTIMORE

Ovation for Forbes-Robertson.
Enormous Demand for "Hamlet."
Opera Goers Want more Value
For \$5 Than "Tales of Hoffman."
"Crinoline Girl" Pleases.
"Damaged Goods" Draws Women.

BALTIMORE, Feb. 24 (Special).—Ford's registered one of the best weeks of the season during the past week with *Hamlet*. It was by far the most entertaining farce seen here since *Officer 404*, and fully deserved the excellent business.

Before the most brilliant and distinguished audience seen at any local playhouse in a couple of seasons, Forbes-Robertson began his farewell engagement in Baltimore at Ford's on Monday night in *Hamlet*. Upon his first appearance in the role he was given a tremendous ovation. So much has been written about this distinguished actor that it would be useless to add a single word of praise. Seats for all performances have been sold; in fact, nothing has been available for the last three days. His repertoire for the week includes *Hamlet*, *The Taming of the Shrew*, *The Light That Failed*, *Mike and Iken*, and *The Sacrifice of Judda*. The demand for *Hamlet*, which is only given for two performances, has been enormous to the extent that the whole week could have been devoted to it. Baltimore should have been given two weeks instead of one, as hundreds will be unable to witness a single performance.

Audiences, made up mostly of women, crowded the academy last week at the performance of *Damaged Goods*. The play was received with sincerity and respect. Rumors were rife that the performance would be stopped, but the Marshal of Police refused to censor the play. In passing it might be stated that Baltimore is especially fortunate in possessing such splendid police officials as the marshal and his deputy. Their attitude toward the drama is commendable, and proves them to be men of brains and broad point of view.

Julian Sittling in *The Crinoline Girl* caused at the academy Monday night. The new play is excellent entertainment, and provides Mr. Sittling with the best role of his career. It is a melodramatic mystery farce, punctuated with music, and the plot is decidedly above the average usually encountered in plays of this character.

Interest in the Poli Players' production of *Brewster's Millions* last week centered in the debut of the new leading man, Harrison Ford. As *Brewster's Millions* is a great little variety of Mr. Ford's abilities. This week's offering, *Paid in Full*, is the type of play, which demands extremely skillful handling. Whether Mr. Ford will prove equal to these demands remains to be seen. In further fact it is stated that he possesses a strong personality, poise, naturalness, and a wealth of good looks.

The Chicago Opera company, for their sixth performance, gave *Tales of Hoffman*, with a splendid cast including Dolores Duran, William Whitehill, Macbeth, and Belshazzar. But *Tales of Hoffman* is not grand opera, and it is a difficult proposition to convince our operators that they are getting their \$5 worth, especially in view of the fact that the company has so many greater works in its repertoire. We had hoped to hear Macbeth, *Yvonne*, *Elektra*, and others. And we have been denied the opportunity to date of hearing *Carolina White*.

A theater party, which will eclipse anything of its kind ever attempted in this city, will be held by the Junior Academy at the Academy, March 10, at a performance of *The Doll Girl*. After the play a supper will be served to the guests in the lobby, at which Miss Williams, Mr. Carle, and Tunde Dean will be guests of honor. After the supper, dancing will be held in the concert hall. The theater. Credit for the unique entertainment is due to the efforts of Mr. Dean, who has supervised many of the plans and details.

Meiba and Ruffo gave a joint concert at the Lyric Feb. 23. Meiba appeared to be in the zenith of her remarkable career, and to hear her this season is to experience one of the treats of a lifetime. Edmund Burke proved to be an artist of first rank and possessed of a beautiful and resonant voice.

J. BARTON KEMP

FROM WASHINGTON

"Daddy Long Legs" Charma.
"Crinoline Girl" Well Liked.
Mrs. Fiske in Comedy Revival.
Poli Co. in "Governor's Boss."
New Play by Ex-Senator Barcus.
Sulzer in Notable Audience.

WASHINGTON, Feb. 24 (Special).—At the New National the past week Oh! Oh! Delphine, with Frank McIntyre, scored one of the biggest and most popular successes of the local season.

Monday night witnessed at the National the first big city production of *Daddy Long Legs*, a dramatization of the novel of the same name by Jean Webster, with Ruth Chatterton as the star. The play gives Miss Chatterton ample scope for her daintiness and cleverness. The story concerns a pretty girl, long an inmate of an eastern New England home for foundlings, lifted from her childhood life by a bachelor and placed in an ultra-fashionable city school. The bachelor only stipulates that she is not to know him in person, and is to write the history of her school life to him in the form of letters. Not knowing her benefactor, she tells him *Daddy Long Legs*. The unknown turns out to be the Prince Charming of the tale, and plays an important part in the romance that swells through four acts of delightful wit and sentiment.

Margaret Anglin, in a repertoire of *Twelfth Night*, *As You Like It*, and *The Taming of the*

Shrew, enraptured large audiences during the week. The productions were artistically and elaborately staged, and were superbly acted. The current week's offering in Fanny's First Play, the opening night was crowded throughout, it being given for the benefit of the Neighborhood House Kindergarten, under the auspices of the Junior Auxiliary of Neighborhood House of Washington, D. C. Charles Clark, director of the Neighborhood House, is president.

Large audiences during the week at the Columbia Theater greeted Julian Sittling, and thoroughly liked his new play, *The Crinoline Girl*. The star has the added benefit of an excellent support.

Mrs. Fiske at the Columbia in the current week's strong managerial offering, commencing her engagement, to a large and distinguished audience, in a revival of Mrs. Remond-Lenoir.

A distinguished New York gathering, which included Ex-Governor Sulzer, witnessed on Monday night the first production by the Poli Stock co. of *The Governor's Boss*, a play of politics by former Senator James A. Barcus. The play tells the story of a political conflict that divides the people into two hostile factions, of which the dominant figure are the boss of the State, and the newly elected Governor. When the Governor refuses to obey the boss he is threatened with impeachment, but a solution of the executive's troubles comes by the aid of a dictograph and a motion picture camera which the secretary of the Governor conceals in the boss's office. The Governor is finally vindicated and disgrace comes to the boss. The co., under the direction of Lewis H. Curtis, gave highly capable performance of the characters, many of which have been powerfully drawn.

Keith's this week presents one of the best in Merceles and Milla. Stanton in the act of musical comedy, *Belle Plante*, William Fried and Ann Lee, *My Darling Clementine*, and Marion Bent, and Charles Frazer's *Miniature Circus*.

The American Theater, formerly known as the Lyceum of the old Empire burlesque wheel, and which has been closed for months, opened last week with vaudeville and pictures at cheap prices.

JOHN T. WARD

FROM CHICAGO

Motion Pictures Capture Town.
Papers Give Films Publicity.
Kleine on Future of Pictures.
Weber and Fields Join Hands.
"Seven Keys"—a Big Favorite.
"The Speckled Band"—a Hit.

MIRROR BUREAU, SUITE 61.

GRAND OPERA HOUSE BUILDING.

CHICAGO, Feb. 24 (Special).—The whole town is fast and demoralized on motion pictures. The *Examiner*, the *Record*, and the *Tribune* are featuring the stories of the pictures day by day, and giving them thousands of dollars' worth of publicity. They are also running lists of the picture theaters in all parts of the city with their programmes. Now, they are beginning to use stories and photos of film stars, just as they have always used pictures of the dramatic bright lights. All of which is proving a great circulation builder for the papers and a home altar for the picture managers and producers. Never in the history of motion pictures has there been so much excitement over them. The other papers have followed the lead set by the above publications, and are inaugurating motion picture columns full of interesting stuff. To add to the probable crush of publicity, the *Universal* people are running a series of brilliant advertisements on Major Funke, of the Police Department, who has the jockey job of censoring films. The motion picture people in Chicago are reaping such a harvest as never before gathered, and it is not yet for every body is taking kindly to the unprecedented halibut.

George Kleine gave out a most interesting interview a day or so ago on the future of motion pictures. In the chief role, is at Edward's, where his prediction is that it is long before films will be looked just as plays are looked at in a town a certain film will be shown at one theater for a week; in another place for two weeks, and so on.

The present week is full of novelties. Ethel Barrymore appears at the Blackhawk in *Tea*. Another new one is *The Blackhawk*, by Turnbull. This play, with Edith Wynne Matton in the chief role, is at Edward's, where the *Tea* has just closed a long run. At Powers's the *Tallferro* stars—Mabel and Edith—are appearing in *Young Widow*. This is the first time in many years that two sisters have been starred together in the same play. The repertoire of the Irish Players at the Fine Arts this week will include *The King's Threshold* and *Kathleen in Holland*, by J. G. Barry, and *Lady Gregory*, *Brightlight*, by J. G. Barry, and *Duty*, by Thomas O'Brien.

Speaking of the Tallferro sisters and other sister acts, just look what we have in the musical line. At the American Music Hall George Primrose and Lew Dockstader offer a joint musical show that is to previous efforts as a thrilling circus compared to the ancient wagon show. And at the Auditorium there are Weber and Fields again doing team work faster than they ever did in the days of yore. The engagement of the Gilbert and Sullivan Opera company, with De Wolf Hopper, closed a little previous owing to poor business. It was scheduled for two weeks longer.

The *Pearl* show of 1913 is at the Garrick along with most of the men in the *Levee*. It looks like a big run, if the Housewives League doesn't interfere with the enjoyment.

Eva Tanguay and her company remain for one more week at the American Music Hall. Christ Macdonald has recovered from a severe cold, and is back again in the popular *Sweethearts* at the Illinois. Since her last visit to Chicago, Miss Macdonald has lost none of her popularity.

The original company playing *September Morn* will remain at the La Salle probably until late into the Spring. It has just been decided. Another company will be organized at once to present *September Morn* on the road, including New York, did you say? If a No. 3 company of *Heir Wanted* does well in New York, why not a No. 4 of this other production about September Morn, despite adverse criticism, has done a dandy business. Another little look on the critics—or are the critics the doing themselves? Two attractions that are doing great business are *Heir Wanted* at the Blackhawk, with Orri Scott, at the Grand Opera House, and *The Speckled Band* at the Stranahan. The *Levee* is doing stronger at the Princess. Charlotte Walker in *The Trail of the Lonesome Pine* is doing satisfactory business at the Ostrander.

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STAGE NOTES

On the morning of Feb. 12 a twelve-pound boy was born to Mr. and Mrs. Bakaya El Hassan, members of the troupe of Arabes appearing in the Garden of Allah. The place was Lincoln, Neb. Mrs. Bakaya El Hassan is the only Barber woman in this country.

Harry Montoye, of the Princess Theater company, has received an offer from Max Fradette inviting him to assume the directorship of a Grand Theater opened in the same policy, and in conjunction with the Thirty-ninth Street house, during the Panama-Pacific Exposition.

MRS. EDWD. J. RING SOUGHT English Actress, Known as Miss Summerville, Wanted to Settle Estate

Mrs. Edward J. Ring, an actress, known on the stage as Miss Summerville, is being sought in connection with the settlement of an estate in England. Police Headquarters received a letter from Webster and Webster, solicitors and counselors at law, with offices at 68A Lincoln Inn Fields, London, W. C., requesting the police to use their efforts to find her.

The letter says that Mrs. Ring or Miss Summerville must appear in court or by counsel in London on or before March 27 next. It is stated that Mrs. Ring and her husband, Edward J. Ring, and a theatrical troupe came to New York in 1880. It is known that the woman lived at 64 West Eleventh Street, Manhattan, in 1891.

Lieutenant Grant Williams, head of the Bureau of Identification of Unidentified Dead, was placed in charge of the case. No. 64 West Eleventh Street has been a restaurant for the last ten years. Lieutenant Williams could not find any one there who remembered Mrs. Ring.

ORGAN RECITAL AT ELKS' CLUB

An organ recital by Clayton J. Heermance, assisted by Frank Coombs in songs, was given at the Elks clubhouse, Wednesday evening, Feb. 18, before a large and interested gathering.

The programme comprised numbers from The Four Gypsies, Madame Butterfly, Nivina's A Day in Venice, Dvorak's Humoresque, and Godard's Berceuse, in addition to song hits from the current musical plays and cabarets. Mr. Heermance played fluently with precision and plenty of shading, which was best manifested in Anitra's Dance and Morning Mood. In the rendition of Nivina's Good Night he obtained some unique and pleasing effects in the similarity of the organ's tones to a soprano singing accompanied by a choir.

Mr. Coombs' songs ran the gamut of variety from the Pagliacci aria to the latest ballads and rage. His rendering of "I Hear You Calling Me" and the ever popular "Silver Threads Among the Gold," were especially effective.

AMUSEMENT CO. ACQUIRES THEATERS

FALL RIVER, MASS. (Special).—Three local playhouses—the Premier, Palace, and new Globe theaters—have passed into the control of the Great Eastern Theatrical Amusement Company, which now seeks a charter of incorporation. The new company is capitalized at \$50,000, fully subscribed for, and it is believed that within a short time the new company will have gained control of at least three other theaters in outside cities. The booking interests for the new company will be looked after by Walter L. Bissell, of the Palace Theater, and Charles Benson, of the Premier Theater, will be general manager and John L. Shea, of this city, treasurer.

W. F. GEE.

MANAGER TAKES ILL SUDDENLY

ANDERSON, ILL., Feb. 18 (Special).—Charles W. Bippus, resident manager of the Grand Opera House of this place, afflicted with the Edward Moore Circuit, was taken suddenly and seriously ill Tuesday of this week. George E. Challis, general manager of the Indiana theaters of the Moore Circuit, hurried to Anderson on receiving word of Mr. Bippus's illness, and will remain in charge of the theater. Mr. Bippus was formerly owner of a string of theaters in Ohio, which he disposed of some time ago and identified himself with the Moore Circuit, acting in the capacity of local manager of the Grand Opera House here. W. F. Bippus, brother of the stricken manager, is secretary and treasurer of the National Cash Register Company, Dayton, Ohio.

H. F. TAPPAN.

HAVERTHILL THEATER BURNED

HAVERTHILL, MASS. (Special).—The Nickel Theater, the pioneer picture house of Havertsville, Mass., was totally destroyed by fire on the morning of Feb. 17. The destruction of this house removes one of the city's landmarks and the first theater of this section. It was formerly the old Music Hall, which for years ran as a variety theater, and later became the Arena, and devoted to sports, games, races, etc. Six years ago it was taken over by the Nickel Theater Company of New York and opened as a moving picture house, affiliated with the Keith interests.

C. T. ISNARD.

MISS BARRYMORE RENEWS CONTRACT

ETHEL BARRYMORE, who is starring in Tante, came to New York last week and arranged with Charles Frohman to appear for him next season. Miss Barrymore will continue throughout the season in Tante, and then will not appear again until next autumn, when Mr. Frohman will have a new play for her, the plans for which are now being arranged. She will rest during the summer.

TRAPEZE ARTIST FALLS

LOVELL ROCK, AKC. (Special).—Clara Ballerini, a trapeze performer, known as "the Eva Tanguay of the air," fell from her trapeze to the stage, a distance of about twenty feet, during a recent engagement at the Majestic Theater. Miss Ballerini had just started her act and was sitting in the trapeze when she lost her balance. Manager Fredrick immediately rang down the curtain and Miss Ballerini was

removed to her hotel, where it was learned that she sustained several bruises and a severe shock. She pluckily played the remainder of her performance.

C. H. DUTTLINGER.

LEO FALL'S NEW OPERETTA

Vienna Hears "Young England," a Suffragette Opera, and Likes It

Young England is the title of the newest operetta by Leo Fall, the composer of The Dollar Princess, produced for the first time at the Tonia Operetten Theater in Vienna, night of Feb. 14.

The book was inspired by the methods of suffragettes which obtain in England, such as snipping off the coat-tails of ministers' dress coats, and which is its principal theme.

Young England was well received, the escapades of the Bohemian wife of a British Cabinet Minister, her mischievous maid, and a London "nut" supplying the chief humor. Fall shows an earnest tendency to depart from the enslavement of dance numbers.

FRAUD CHARGED

Minneapolis Police Break Up Fake Dramatic School and Booking Agency

MINNEAPOLIS, Feb. 14 (Special).—What is believed by the police to have been a fake dancing, vaudeville dramatic school and theatrical booking agency was broken up yesterday afternoon when Guy Hallock and Fred Walton were arrested in their offices in the Lyric Theatrical Building. The men will be arraigned to-day.

The police were given a tip by a young woman, who declared that she suspected a swindle when her request for a position with a theatrical company was not granted. She asked the police to get back \$10 she paid the men. When the officers, headed by Theater Inspector Thomas Gleason, raided the offices they found twenty-five women waiting for their lessons. The men, the police state, have worked the game in practically every large city in the country.

PANIC IN THEATER

LINCOLN, NEB., Feb. 17 (Special).—An excited person at the second performance at the Orpheum Theater Monday evening Feb. 16, hearing the shrill whistles of the fire department automobiles as they passed the theater on their way to a fire, screamed fire and made a dash for the door. Every one was on his feet in an instant, and about half of those present started for the doors. The house, seating about 1,200, was filled, watching a performance of Miss Nobody from Starland, a musical farce. About half of the audience remained in their places after being assured by the manager, ushers and actors that the fire was not in the theater. Quiet was soon restored and most of those who left returned to witness the balance of the performance. As far as could be discovered no one was injured, except for a few minor bruises. The coolness of the ushers and actors was largely responsible for the quick restoration of order.

VICTOR E. FRIEND.

EMBEZZLING MANAGER CAUGHT

David Guran, the absconding manager of a traveling aggregation owned by the Columbia Amusement Company, which played Rochester last week, was arrested on a westward-bound train of the N. Y. Central and dragged out of a berth. He was taken back to Rochester, where he was arraigned in police court for grand larceny, second degree. His embezzlement of the company's funds aggregate \$2,400. When arrested he had \$177 on his person.

Guran stated that he played the races, roulette, and had a good time generally. He pleaded not guilty. The case was adjourned, bail being fixed at \$2,000. The embezzlement was discovered by the auditor of the Columbia Company.

ACTRESS FALLS AND BREAKS LEG

Mary McFall, of Washington, one of the three girls in the act of Catherine Jamison and company, which played at the New Theater in Baltimore last week, while walking on Howard Street Sunday, Feb. 15, suddenly fell. She was picked up by pedestrians, who summoned a taxicab and had her conveyed to the Maryland General Hospital. An examination revealed a broken right leg. The attending physician said it would be eight weeks before Miss McFall will be able to resume her work.

SINGER HAS SMALLPOX IN LINCOLN

LINCOLN, NEB. (Special).—W. Brandt, a member of the American Harmony Four who played a recent engagement at the Lyric Theater, was captured at the Burlington depot as he tried to escape from the city, after having been informed by a physician that he had smallpox. He was sent to the isolation hospital. The other members of the quartette, after a thorough vaccination and fumigation, were allowed to proceed on their way to Kansas City.

VICTOR E. FRIEND.

ADELE RITCHIE IN COURT CONTEMPT

Adele Ritchie failing, for the third time, to appear before Justice Delehanty in Part II of the City Court, Feb. 17, in the supplementary proceedings brought against her by one of her creditors, was judged in contempt by Justice Delehanty, who issued a summons ordering Miss Ritchie to show cause why she should not be punished.

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"AT BAY" IN COURT

John H. Vernon Claims Similarity with His "Threads of Destiny"

Suit was filed Feb. 18 by John H. Vernon against Sam S. and Lee Shubert (Inc.), John C. Huffman, stage-manager, and George Scarborough, author of The Lure and who also fathers At Bay. Vernon claims At Bay is many parts similar to his play, The Threads of Destiny, as to violate the copyright laws. Mr. Vernon asks for an injunction to stop the further production of the alleged infringing play and for the profits and damages.

At Bay is now on the road.

J. A. SIMON IN CHARGE AT ST. JOSEPH

ST. JOSEPH, MICH. (Special).—J. A. Simon, well known in theatrical circles, will assume active charge of the Caldwell Theater, succeeding John Conner, who has been local manager since the theater opened. Mr. Simon has purchased an interest in the house and will act as local representative for the Western Amusement Company, which controls a chain of theaters in the Central States. Mr. Simon was formerly manager of the Knickerbocker Theater of Holland, Mich., and the Bell, of Benton Harbor, Mich. The house will show high class vaudeville and pictures.

R. R. AITCHISON.

ROBERT PATON GIBBS IN "GHOSTS"

Robert Paton Gibbs left a distinct impression upon the audiences which attended two special performances of Ibsen's Ghosts at the Broad Street Theater, Philadelphia, on Tuesday and Friday, Feb. 8 and 9, by his powerful impersonation of Jacob Engstrand. Mr. Gibbs is a prime actor of leading roles, who received his early stage training under the tutelage of that excellent instructor, Daniel Bandman.

WHERE IS C. HOWARD?

Mrs. C. Howard, of 1001 Eastwood Street, Chicago, Ill., writes to THE DRAMATIC MIRROR that she and their little son, being anxious about Mr. Howard, would greatly appreciate information as to his whereabouts from any one possessing knowledge thereof.

KILLED FALLING FROM FLIES

Jacob Okin, son of the proprietor of the Majestic Theater, New York city, was killed by falling from the flies to the stage in the theater last Saturday afternoon. He was dead when picked up. The young man had gone up to spread a tarpaulin to prevent snow and water from reaching the scenery, and missed his footing. Okin was twenty-one years old.

BLINN'S COUNTRY HOME BURNED

Journey's End, Holbrook Blinn's country home near Croton Lake, N. Y., was destroyed by fire on the night of Feb. 18. The caretaker, his wife and their two children escaped. Mr. Blinn was in New York at the time. Only about a year ago his barn and the stock in it were burned.

ALICE NIELSEN'S SON TO MARRY

Benjamin T. Nielsen, assistant stage-manager of the Boston Opera House and son of Alice Nielsen, prima donna, has taken out a license to marry Miss Lillian L. Adams, a member of the Boston opera ballet. The issuance of the license was the first public intimation regarding the romance.

SARAH BERNHARDT "LEGION"

An American gold coin set with precious stones and inscribed with dates, is the decoration worn by the artists who accompanied Sarah Bernhardt on her long American tour, and bestowed upon them by her as souvenirs.

EDWARDES REMODELS DALY'S

Daly's Theater in London is to be entirely reconstructed by George Edwardes, who is now sole owner, since the expiration recently of his agreement with the late Augustin Daly, according to a London news item.

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AMATEUR "MISLEADING LADY"

Members of the dramatic association of Dartmouth College won considerable applause last week when they gave a special matinee in this city of The Misleading Lady. Donald Richmond, who played the title-role, overcame his masculine handicaps in a highly creditable manner, while Alexander Dean and Donald Shapleigh Page lent admirable support in other female roles. George H. Tilton as Jack Craig gave a rarely good amateur performance, and James M. Killean did much with the part of the idiot. Others in the company were Chester Jordan, Jr., William P. Costello, Charles M. Clays, Justin C. Dreesecke, George W. Hutchins, Ralph Sanborn, E. T. Pappan, Robert A. Burlin, William A. Mackie, Jr., and Arthur H. Leonard, Jr. The performance was repeated the following afternoon.

WANTS \$1,500 OF ADELE'S MONEY

Adele Ritchie is defendant in bankruptcy proceedings Feb. 16. Nellie H. Boyd, of No. 1638 North Fifty-fourth Street, Philadelphia, alleges that the actress is indebted to her the sum of \$1,500 for goods furnished, money loaned and services performed between July, 1912, and Nov. 15, 1913. Miss Ritchie is the wife of Charles Nelson Bell, wine merchant.

POPULAR MANAGERS



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BROOKLYN

In spite of the fact that Broadway Jones, of recent at the Stockton Theater Feb. 16-21, was minus George M. Cohan, the production was enthusiastically received by Brooklyn theatergoers. Thomas V. Emory triumphed in the title role, as did other members of the co.

A coterie of well-known actors brought Adele to Teller's Broadway Theater. They were Dallas Welford, Will Danforth, Georgia Caine, and Natalie Alt. There was a consensus of opinion among patrons of the Broadway that this production has the best chorus offered in Brooklyn during the present season.

Prunella, with Marguerite Clark and Ernest Glendinning in the principal roles, was last week's attraction at the Majestic Theater.

At Hay made its second appearance in Brooklyn this season at the De Kalb Theater. Guy Standing and Chrystal Hearn appeared in the leading roles.

The annual benefit party of the Brooklyn Lodge, No. 30, T. M. A., was held at the Majestic Theater on Feb. 18. The house was profusely decorated with pennants representing the many stage organizations in this borough.

J. LAMOR DAVIS.

JERSEY CITY

Mutt and Jeff crowded the Majestic Theater Feb. 16-21, and gave the best of satisfaction. The Conspiracy Feb. 22-28.

A high-class bill was offered at the Orpheum Theater Feb. 16-21 to packed houses, with Lella Davis and Florence Hill, formerly members of the Spooner Stock co. here two seasons ago as headliners.

Motion pictures closed at the Academy of Music Feb. 21, and commencing matinee Feb. 22 the Graham Stock co. have taken possession of the house, opening in A Desperate Chance Feb. 23-28.

The Don Ton Theater and Keith's Theater are crowded nightly, where vaudeville and pictures prevail.

Dore Thorne was the stock co. production Feb. 16-21 at the Gayety Theater, Hoboken, to large patronage.

Ed. Lee Wrothe and his Ginger Girls go drew large houses at the Empire Theater, Hoboken, Feb. 16-21. The co. opened Feb. 16 at matinee minus scenery and wardrobe trunks, but pulled through all right, and the night performance was very good.

Fatima, the Turkish dancer, Union Hill, N. J., Feb. 16-21 where the business is always capacity. The balance of the bill is good.

Oliver Twist was presented in a complete manner by the Lella Morey Stock co. at the Broadway Theater, Bayonne, Feb. 16-21, to very good business. Cecil Robinson as Bill and Lorna Elliott as Nancy were at their best.

WALTER C. SMITH.

ST. PAUL

What Happened to Jones, as presented by the Huntington Players, tickled the risibilities of Shubert patrons Feb. 18-21. Huntington played Jones in excellent style. Earl Lee as Professor Goodly and Guy Durrell as the Bishop, should be credited with fine interpretations. Louise Gerard was seen at her best as Alvina Starlight.

Fig o' My Heart, with Peggy O'Neil in the leading role, was the Metropolitan offering Feb. 15-21. The co. was an unusually strong one. Blindness of Virtue came for two performances, Feb. 22, Robert Mantell Feb. 23-28.

Harry Gifford, Musical Outrigger, Violet McMillan, and Ben Deely were the features of an Orpheum bill that was good from start to finish Feb. 15-21.

Dick Bernard occupied the headline position at the Empress.

JOSEPH J. PRISTEN.

SEATTLE

At the Metropolitan the attraction was Bosie Abbott with an excellent co. in Robin Hood Feb. 8-14, which drew houses averaging fair business. The singing was splendid, and the performances were thoroughly enjoyed.

Josef Hofmann appeared in a piano recital Feb. 11 at the Moore.

At the Seattle The Crime of the Law Feb. 8 closed after a very successful run of two weeks. Brewster's Millions Feb. 9-15 was presented with skill and effect before large audiences. Dwight A. Meade was seen to advantage as leading man.

A. the Orpheum Marie Lloyd and vaudeville. At the Empress Maxwell's Dancin' Girls and vaudeville. At the Pantano in Laughland and vaudeville.

BENJAMIN F. MESSERVY.

EDMONTON

City to Hold Summer Carnivals in 1915 for Entertainment of Tourists to Exposition

At the Empire Theater Tudor Cameron and Johnny O'Connor were featured in their sketch called Hired and Fired Feb. 9-11. Olga Nethercole did not appear on the bill, though extensively advertised. In its entirety the bill was not up to the average, but business was good. The Louis Meyer All-British co. in The Glad Eyes and The Real Thing Feb. 12-14.

Though Captain Jack and his Ten Polar Bears had the place of honor at Pantano and presented a thrilling act, Barnard, Finnerly and Mitchell walked away with a large share of the applause in their refined singing act.

At the Lyceum Theater Ten Nights in a Bar-room played to capacity week of Feb. 9. Harry Cornell was the Joe Morgan. The Permanent Players gave good concert. Four hundred members of the Independent Order of Good Templars attended the performance night of Feb. 12.

The Edmonton Musicians' Association entertained a hundred members, their ladies and friends, at the third annual banquet Feb. 9. Vernon W. Barker, president of the local union No. 390, A. F. of M., was chairman and toastmaster. Among the guests were Mayor W. J. McNamara and members of the council and managers of the local theaters.

A. J. Williams, advance agent of The Little Women co., which plays the Empire Theater Feb. 26-28, was in Edmonton a few days ago renewing acquaintance with newspaper friends.

Alexander Pantano, of Seattle, owner of the Pantano Circuit, operating fifteen houses, was in Edmonton on Feb. 12 accompanied by Mrs. Pantano on the way home from Winnipeg, where he attended the formal opening of his new theater.

George Dumont, of Lethbridge, has taken charge as manager of the Empire Theater, succeeding Mr. Russell. Mr. Dumont is an experienced manager.

Edmonton's contribution to the entertainment of visitors passing through Central Alberta in 1915, on the way to the exposition at San Francisco and San Diego, will be a series of twilight carnivals during the summer months. With from eighteen to twenty hours of sunshine daily from June to September, the most noteworthy city on the American continent will be able to stage numerous unique attractions, including bull, track, and air events, open air banquets, historical parades, and excursions to bonanza stock and grain ranches in this district, and the Peace River country and to the national playgrounds in the heart of the Canadian Rockies.

AUGUST WOLF.

TORONTO

Ziegfeld Follies played to large audiences at the Princess Theater Feb. 16-21. The dances, which were featured by mere ability, were interspersed with songs well rendered. Leon Errell and Frank Tinney were excellent comedians, and Jose Culleins sang well.

Never Say Die was presented at the Royal Alexandra to a large and appreciative audience. As Woodbury, the American millionaire, Nat Goodwin was most pleasing. Lester Marsell, Clifford Robertson, Walter Clurton and Margaret Moreland ably contributed.

Loew's Winter Garden was opened last week by the Lieutenant-Governor Sir John Gibson and the Government House party, including many of the social elite of Toronto. The interior is most strikingly arranged to represent a woodland grove. The bill included was not quite in keeping with the surroundings and the audiences.

At Shea's Theater the headline was Joseph Jefferson in the farcical sketch, Poor Old Jim. The Six Kirkland Sisters earned numerous recalls in their combined brass and string selections.

What Happened to Mary was presented at the Grand Opera House, and impressed the audience as being clean and wholesome. Miss A. Bradley was effective as Mary, and Edward Maynard as the old sea captain played his role with excellent taste.

E. CHRISTIE BROWNE.

OTTAWA

Primrose and Dockett's Minstrels pleased large audiences Feb. 13, 14, and matinee, Laurence Irving, Mable Hackney, and their London co., under the direction of the British Canadian Theater Organization Society, presented The Unwritten Law, The Typhoon, and The Importance of Being Earnest Feb. 16-19 to large and pleased audiences. The Governor General occupied the royal box Feb. 17.

Five Feathers, with all-star co., Feb. 20, 21. The Quinlan English Opera co. Feb. 23-28. Laurence Irving addressed the Ottawa Drama League in the Russell Theater Feb. 19.

Madame Benson and co. in The Woman Who Knew Secured great hit at Dominion Feb. 16-21. Thomas and Wright and Musical Bolides were the vaudeville features at the Princess Feb. 19-21, and the special film is Duetta Farnum in The Soldiers of Fortune.

C. W. Edwards and Miss Laidlaw are the vaudeville features at the Family Feb. 16-21; also the finest pictures in the city are seen there.

J. H. DU HA.

CALGARY

Mayors' All-British co. played a return engagement at the Sherman Grand Feb. 9-11 to fair business in The Glad Eyes and The Real Thing. The Calgary Symphony Orchestra and the annual performance of the Calgary Operatic Society follow.

The Empire and the Lyric had excellent bills of Pantano and S. and G. vaudeville, respectively, Feb. 9-14. Business good.

The David Copperfield pictures attracted very big business to the Allan Theater.

Alex Pantano was in Calgary this week and completed arrangements for the erection of a \$250,000 theater immediately to house the Pantano acts.

George Dumont, who has been house manager of the Sherman Grand for the past two years, has been transferred by Mr. Sherman to the Empire at Edmonton. Sherman Grand patrons, with whom Mr. Dumont is a great favorite, hope that the change is only temporary.

GEORGE FOSBER.

IOWA FALLS

The Deep Purple, under the management of the Certified Amusement Co. at the Metropolitan Feb. 12. The performance failed to please the small audience present.

E. E. Wheeler is in advance of Bunty Pulls the Strings, which will give a performance at the Metropolitan Feb. 25. The co. is just returning from a long tour through Canada, and makes but five towns in Iowa.



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an encore

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The Awakening of Helena Richie, in which Laura Frankfield has been starring, closed recently. Frederic Bernard, Miss Frankfield, and Manager Leon A. Gilson are with the Bachelor's Honeycomb co.

A movement is on foot for the organization of a stock co., and the erection of a modern theater at New Hampton, Ia. It will contain facilities for moving pictures and will cost from \$30,000 to \$40,000. Fifteen thousand has already been subscribed, so the building is practically assured.

Colonel N. F. Hyatt, of Webster City, manager of the Orpheum and Armory theaters of that place, and W. S. Weston, court reporter for Judge Lee, of Ames, have bought the Princess Theater at the latter place. Mr. Weston will take the active management of the theater, and Colonel Hyatt will take charge of the bookings for all of the houses.

Theresa L. Martin, who is creating an envied reputation by her acting and managing of her stock co., had the misfortune to meet with an accident recently, in which she sustained a severe compound fracture of the left ankle, compelling the use of crutches. This fact, however, does not keep her from filling her engagements, and she is present at every performance.

The Master Mind, in which Howard Kyle has been starring, closed recently at Davenport; bad business is reported as the cause.

FRANK E. FOSTER.

JACKSONVILLE

At the Duval the Within the Law co. played to a \$5,000 business. Following this a few days later the Peg o' My Heart co. drew \$4,500. A Modern Eve Feb. 3; fair business. Alma Gluck Concert Feb. 13; fair business. Henrietta Crossman in The Tunes of Men Feb. 15-17. Evelyn Nesbit Thaw Feb. 19, 20. Stop Thief Feb. 23-March 1.

The Orpheum is doing its usual good business with vaudeville. The Detroit Farm attracted good business with King's Will West, Thomas and Margaret Quincy, Fred Owens, and Hal Jordan.

The members of the Kalem, Lubin Edison, and Sidney Alcott's Players were banqueted by

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R. J. BRIDGEMAN, Mgr.

George H. Mason, proprietor of the new Hotel Mason on Feb. 10.

Notwithstanding the reports which have gained circulation, the resident manager, George W. Samuels, is having no trouble with the operation of the Duval Theater. The houses, the J. E. Deicher Estate, are at law concerning some necessary repairs to the house.

R. O. THOMAS.

Kitty Gordon and Co. Score in New Play, "Pretty Mrs. Smith." Fred Mace Quits Picture World To Appear in "Wait a Minute." Photoplayers Hold Annual Ball. "Kismet" Continues Triumphs.

SAN FRANCISCO
"Her Soul and Her Body," with Mrs. Douglas Crane. Has Premiere at the Alcazar

"Her Soul and Her Body," with Mrs. Douglas Crane, Has Premiere at the Alcazar

King Simm was successfully produced by Council of Jewish Juniors at the Columbia matinee Feb. 15. As a specialty Alfred Haine and Florence Cleve gave the tango dances that would put to shame many of the professionals.

Building of New Railroad Affects City's Theatrical Future—New Play Produced

The local stock co. at the Gaiety offered My Uncle from Japan week of Feb. 9. On Feb. 10 Manager Snow, of the Gaiety, sold the lease and fixtures of this popular house to J. C. Blackington, an Imperial Valley capitalist, who

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MARIE DE BEAU CHAPMAN.

Club of Pittsburgh.

Norah Lamson had been cast for the role of Salome in the production of Herod at the Pitt last week, but just on the eve of the first performance she met with an accident, withdrawing her from the cast. She is suffering from a broken bone in her ankle. Dorothy West, at the last minute, was given the part which she handled to advantage.

DAN J. FACKLER.

The National Grand Opera co., of Canada, presented Sampson and Delila to a full house at the Auditorium Feb. 16. The scenic effects and co-

Thursday night, officers of the Sons of Veterans occupied boxes, and souvenir photos of Will H. Smith, stage director, were distributed. The week was described as Patriotic Week, and numerous features were inaugurated.

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HARRY B. WEAVER

**New Orleans Girl Makes Grand Opera Debut
in "Carmen"**

DETROIT

The Warners at the Lyceum Theater will be followed Feb. 22 by The Old Homestead. Daisy Haycourt headed the week's bill at Miles Theater Feb. 16-22.

The Golden Creek musical burlesque, was the

With Mutual Film Corporation

STERRETT LEE

Is in Portland, Libby's, Douglas and Stuart,
Dupree and Dupree, and Backoff and Gills.
PAUL KIRKWOOD.

PORTLAND, ORE.

Lively Discussion Over Auditorium Site—Public Prefers Southern in "If I Were King"

The committee appointed to select a site for the Portland Auditorium, for which the city voted \$500,000, last week decided upon a city block in the civic center and close to the theatrical center of the city. Thereupon the city commissioners, by a vote of three to two, decided to erect the structure on the East Side, one mile away from the civic, business, and theatrical center. The East Side contains the greater population, and it is possible to purchase a larger tract of land there and at a lower price than on the West Side. Discussion is warm and gives promise of becoming acrimonious.

Joseph K. H. Sothorn is the greatest Hamlet who has appeared on the stage in Portland, in the judgment of the local critics, the public, however, liked the Hamlet of the four performances of "If I Were King" during the week, whereas the four Shakespearean bills drew barely more than half houses. On account of the illness of Miss Marlowe, it is probable that Mr. Sothorn, after leaving Portland, will abandon all Shakespearean plays, with the exception of Hamlet.

On account of the situation of business on the Oregonian circuit and the reluctance by which the Oregonian week came Sunday nights instead of Monday nights, a full double bill was offered at the Oregonian Feb. 2. The entire capacity of the house was critically lauded in both performances. George Danvers and Charles Hale were the principal holdovers. Danvers attracted good houses during the week, and Francis Foster was numerous certain calls.

Bartholomew Whitaker, formerly leading man of the Baker Stock co., was one of the holdovers in twenty minutes in Chinatown, at Pantages. His wife, Rosebush, appeared on the stage, played the slave girl. The act took well.

Tommy La Rue and Joe Kenner are the latest arrivals at the Kaiting and Pines co., which presents a new musical comedy, called "Betty and the King of the Loric." Max Steiner, another recent acquisition, proved to be an excellent running mate with Billie Owsley in the comedy play.

Charles O'Leary, champion lightweight of the Pacific Coast and Canada, was an added feature of the bill at the Lyric.

John McCormack, Irish tenor, assisted by Donald Macdonald, violinist, and Vincent O'Brien, pianist, attracted an audience of 5,500 to the Auditorium on Sunday afternoon, Feb. 2.

Donna Farnum, in "Soldiers of Fortune," at the Mabeline; John Barrymore, in the American; and the Poles, and Sydney Aron, in "The Potter's Wheel," at the Columbia, were the featured motion picture attractions.

J. P. Blumstein, manager of the Gaiety Girl, arrived in Portland on Saturday, Feb. 14, in advance of his co. in response to an invitation from the Portland Starline, inviting him to be guest of honor at a session that evening in the Starline Temple.

JOHN F. LOGAN.

BUFFALO

"The Plant," New Detective Play, Has Proven—Excellent Company Chosen

"The Plant at the Star Feb. 16-18 had its initial performance. The Plant is a detective play, but it is not a measure up to the Arville Co. through by the one author. An excellent co. for the most part, has been chosen. Notably Ernest Tracy, Ada Dwyer, Little Joyce, Helen Macbeth, and Charles Wyman. The Plant needs a general tending. Fair houses, Feb. 25-26. A. J. Manton in "Nehemiah's Daughter," Feb. 26-27. Starline's bill.

Gabe Twelve in "The Little Parisienne" returned to the York Feb. 16-18 and played to good houses. Allen Lloyd presented in "A Night at the Casino" Feb. 19-21 was well received by the house. The Lyric Feb. 22.

The Starline of the Lyric at the Mabeline Feb. 16-21 attracted large audiences.

Good bill at Star's Feb. 16-21, with Robert V. Nelson in "The Man in the Dark," Mr. and Mrs. Jimmy Barry, Fred Warren and Billie Carter as holdovers.

At the Lyric Feb. 16-21 musical comedy, vaudeville, and moving pictures attracted considerable houses.

Fun at the Gaiety Feb. 16-21. Harry Harry Owsley headed the Columbia. Burlesquers. Crowded houses were the rule.

Joan Padini and his Minstrel Makers at the Lyric Feb. 16-21 maintained the high order of attraction at this house.

J. W. BARKER.

CINCINNATI

Aside from the trouble the Lyric has had so far in securing an attraction for this week, not much of interesting news presents itself in the theaters of the city. The Family Orchard owned at the Lyric with a good cast Feb. 15, playing in fair houses. The play did not receive very favorable criticism at the hands of the press. Keith and Will in "A Peck of Pickles" were announced to follow, and were then canceled. Margaret Ansell in her Shakespearean roles was the next announced attraction, but the Lyric management received word in the middle of the week that Miss Ansell would not play here, and the week of Feb. 23 is now open, unless something is found at the last minute.

In the meantime the Grand is doing a tremendous business, a splendid line of attractions having been booked in since the first of the year. For the week of Feb. 15 Warfield in "The American" played to almost capacity houses. Julia Sanderson and Joseph Overton follow Feb. 23 in "The Sunshine Girl," and his business is again the rule.

Two Divorce Questions was at the Walnut week of Feb. 15 followed by Piusville Billie in "Madame X." Business is always good at that house, the state and vaudeville attractions having a large following in this city.

For the week of Feb. 15 Keith's bill, as a whole was generally good, headed by Owsley and Tracy and Clara Morton.

Dave Martin's co. did his business at the Gaiety week of Feb. 15 as did Taylor's "Topsy" at the Olympic, followed by The Harry Wicks.

Cincinnati will have a popular revival burlesque home next season, according to announcement

made by E. K. Hynicka, treasurer of the Columbia Amusement Co. The Standard will be used by the Columbia people in the production of their new "wheel," formed last week. This will give the circuit two theaters in this city. It already having the Gaiety.

JOHN RICHARD FROOME, Jr.

SPRINGFIELD, MASS.

Moorer Survivor on Vaudeville Bill—The Gilmore Gives Up Burlesque

The Lure was the Court Square's attraction Feb. 2. V. Little Women played a week's engagement to charged audiences. Alvin Gano Ball, amusee playmate, Feb. 16-18. From Fenwick made a hit in the title-role, and Joseph Kilgore and James Bradbury had important parts. Annie Russell in British comedies did a good business Feb. 16-21.

Manager Gilmore has decided to shift his three-day-a-week business of burlesque at the Gilmore Opera House, where it will occupy the Holyoke Opera House, which he also manages. Lack of appreciation of burlesque offerings in Springfield is given as the reason. It is rather difficult to see what value the Gilmore will now take up, as it has tried vaudeville, melodrama, stock, motion pictures, and burlesque.

The Broadway Players, after two weeks' dining into musical comedy, returned to "Lull" week of Feb. 16-21 in "Lull" in "Lull" with Terrence Delly and Carl Hackett playing the leading roles. The Palace is presenting popular vaudeville every week. Silver Jubilee week, which Manager Pelt allotted to Springfield Feb. 16-21 on its way round his circuit, was featured by Paul Armstrong's "Woman Prisoner."

Donna Farnum, one of the survivors of the ill-fated Moorers and a former member of the Mabeline co., was the special attraction at Fox's last week, giving a vivid talk of the wreck. The post he overlooked in his description was that the wrecked ship, which ran into the Moorers, is owned by the New Haven Railroad, and so naturally had to run into something.

The Park (formerly Pelt's) now shows motion pictures and 10-cent vaudeville, is making a hit under Manager Averill with its Country Store and amateur skits.

EDWIN DWIGHT.

MONTREAL

Anything more thoroughly complete and charming than the performance of "The Year" Feb. 16-21 was well received. Laura Jaffray, Mary Kilgore, Ramond Crane, and John McGowan have become prime favorites. "Oswald" and "Betty," and the Nine White Hussars headed an excellent bill at the Fall week of Feb. 16 to excellent business.

The New Happy Hooligans were at the Mabeline Feb. 16-21, and played good houses. At the Star the burlesque stock co. gave Fun in a Female Seminary and The Diamond Palace week of Feb. 16 to fair houses.

F. H. Ruddy, who is the assistant treasurer of the Lyceum, has been made treasurer of the Scranton Baseball Club for the season of 1914. John L. Kerr, the general manager of the Bois Circuit, who has had under consideration for some time the use of the Wyoming entrance through the Arcade to the Lyceum, has concluded the arrangements, and now both entrances will be used. It will be a great convenience to a large number of the patrons of the house.

Field's Minstrels at the Lyceum Feb. 16 de-lighted capacity houses.

C. B. DENMAN.

SCRANTON

This is the sixth week of the Morton Opera co. here, and they still continue to play to capacity houses. Girls Will Be Girls for week of Feb. 16 was well received. Laura Jaffray, Mary Kilgore, Ramond Crane, and John McGowan have become prime favorites.

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VANCOUVER

Good attractions have come coming to Vancouver and the city has been very successful. Flood's Musical Stock co. has an attraction. Opened Feb. 12. The Housymoon Trail to fair business.

The Fortune Teller proved a strong bill at the Empress Feb. 17. The Silver Horde Feb. 14 gave excellent satisfaction, and the theater was sold out every performance. Mr. Lawrence assumed the role of Boyd Emerson, with Miss Mariott playing Cherry Malotte.

Maria Lloyd headlined at the Orpheum Feb. 2-7. Her work had the same honor Feb. 8-14.

Harmon's "Tommy" Murphy gave sparring exhibitions Feb. 9-14 at Pantages.

The Royal Stock co. at the Royal put on The Amateurs Feb. 6-14. There is to be another change of policy at this house. It is rumored.

A new theatrical and sporting paper has made its appearance on the news-stands in town. It is a weekly called the Saturday Review, and devotes quite a deal of space to the theatrical profession in general, as well as taking good care of the local stage. Clarence Camp is the editor.

MIRIAM M. RUSSELL.

LOUISVILLE

Julia Sanderson in "The Sunshine Girl" and Montgomery and Stone, with Miss Janis in "The Lady of the Shallop," divided week Feb. 15 at Macaulay's Theater, the latter co. playing to the capacity of the house.

George Arlen is here for the first time in Disraeli at Macaulay's week of Feb. 22.

Federick was heard at a recital Feb. 23 at the Shubert Masonic Theater by an audience that completely filled that spacious playhouse.

The House of Bondage, a photo-drama sensation, drew well at the Shubert the remainder of the week.

Edna and Odey in Oscar and Adolph pleased the patrons of the Gaiety Theater week of Feb. 15-21.

The Divorce Question opened at the Gaiety Feb. 22.

The Beauty Parade proved a strong attraction at the New Buckingham Feb. 16-21. The Friday "ladies" day" matinees are becoming popular at the back and the extra feature of a wrestling bout each Friday drew well.

That vaudeville has a strong hold on the Louisville public is shown by the fact that Keith's, the New National, and the Walnut Street theaters are all profitably offering high-class bills to the public.

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ship of the world. It was won by the foreigner.
Sam A. Seribner, of New York; O. H. Waldron,
of Boston, and E. K. Hynicka, of Cincinnati, a
committee of the Columbia Amusement Co., spent
several days here in conference with Colonel
James P. Whalen, of the New Buckingham, which
resulted in satisfactorily adjusting any
differences that existed and the insuring that the
Columbia people would send only their best com-
pensation to the Buckingham.

Fred W. Schaefer, the creator of Oscar and
Adolph, was formerly a Louisville newspaper
man on the old Louisville Commercial, which
sheet had much to do with the early success of
Mary Anderson, and which graduated such well-
known theatrical people as Frank McKee and
Marc Klaw.

CHARLES D. CLARK.

MELINA, N. Y. (Special).—Sol Bernstein has
purchased a half-interest in the Lyceum The-
ater, Amsterdam, N. Y. That house will be man-
aged by George Van Demark. Mr. Bernstein's
partner in the Lyceum Theater, in this city,
while Mr. Bernstein will direct the affairs of the
Lyceum.

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VAUDEVILLE



Premiere of "The Beauties"—Kathleen Clifford Welcomed Back—Alexander and Logan Score



FANNIE BRICE.
In Vaudeville Again After English Tour.

THE best lines in Jesse L. Lasky's latest production, *The Beauties*, were provided by the models. In a way it's a sort of gown revue with musical numbers.

To paint a prize picture, Harrison Dana secures representative models from various countries. The girls come by steerage and rapidly blossom into butterflies of fashion. There are incidentals to the plot; the artist's stenographer who secretly loves her employer; an excitable Spanish sweetheart of one of the models in quest of revenge; and the painter's discharged secretary, who returns as a reporter to make trouble. These characters contribute the incidental story, which never interferes in the least with the costume exhibition.

Stewart Baird, whose work is one of the few remembered things of *Iole*, plays the artist with distinction and poise. Lora Lieb is the stenographer. W. C. McCarthy doesn't make the most of his comedy role and some of the other parts could be developed more effectively. But, all in all, *The Beauties* is optically entertaining.

The "models" are not, by any means, distinctive of the races they are supposed to represent. One young woman, Doris Vernon, however, seems to make something of a characterization of her silent role.

It's always pleasant to welcome Kathleen Clifford back to town. She is really the most charming of our masculine impersonators.

Miss Clifford steps from gowns to dapper masculine attire with bewildering ease. First, we catch a glimpse of her in a demure gown with her little song about the old-fashioned maid, called Mary. Then she disappears behind an illuminated screen and, in silhouette, transforms into a slim and smiling chap in the song, "I Love the Ladies." Another flash of shadow revelations and Miss Clifford reappears in a dainty white gown to explain "I had to Take the Place of a Boy in the Family." In the subsequent dance one catches a glimpse, just above the fleeting slippers, of—well, anyway, Miss Clifford believes in realism in her masculine impersonations. She concludes in evening dress by singing "That Girl Next Door," and, as an encore, "This Is the Life."

Minnie Dupree has returned to Alfred Sutro's playlet, *The Man in Front*, once more. The sketch—with its surprise twist to the old triangle of the husband, this time a dramatic critic, the wife and the other man—is an admirable example of workmanship. It has undeniable grip. Of course, it's hard just now to arouse sympathy in a member of that scorned class of White Slaves, the dramatic critics.

One must have something of terpsichorean brilliancy—a sort of *tangencia*—to achieve prominence among the multitude of dancers these days.

Louise Alexander and Clive Logan are distinctive. They make an admirable dancing team, Logan having that quality of easy grace which comes from the Continental stage, where he secured his dancing training, while Miss Alexander is petite and charming of appearance. They do the Tango Argentine, a seductive flirtation waltz, and a lithe Maxixe Braziliene, aided and abetted by the usual dusky orchestra—minus the customary cowbell tintinabulation.

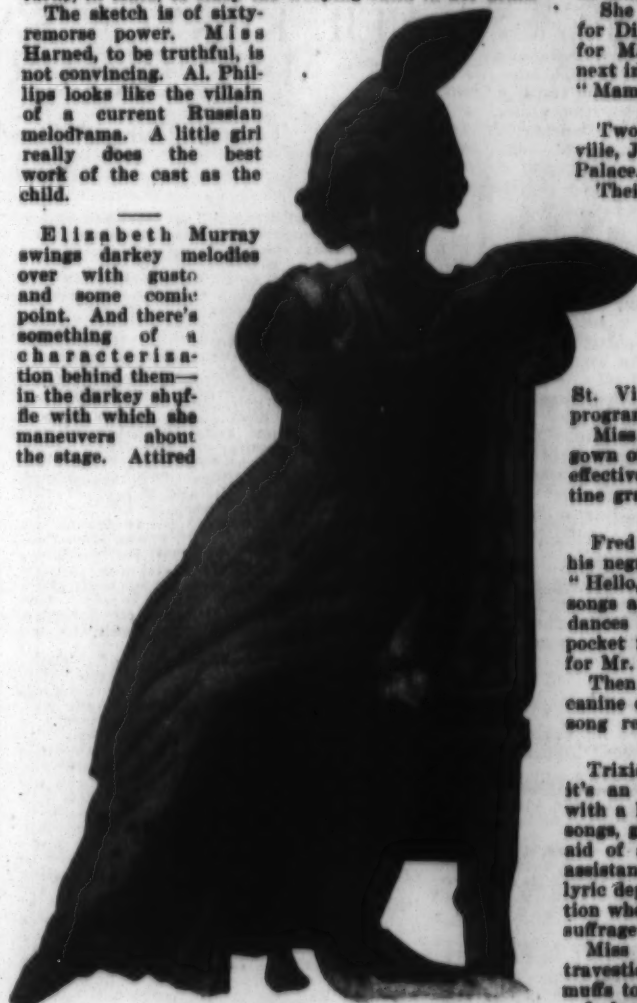
Alexander and Logan are really capital—among our best exponents of the modern dance.

Virginia Harned offered a playlet—"in two episodes"—more or less directly from Tolstol's "Anna Karenina." The result proved to be one of those artificial sketches—full of star emotional moments, which do not ring true. It's hard to sympathize any longer with the heroines who weep over all the available furniture.

Anna Karenina is one of those neglected wives. In the final "big scene" she tells her brutal husband, the Count Alexis Karenina, of her "hungry heart for a tender look." So she has turned to a friend for her "great love." The husband has discovered that she cares for another and tricks a confession from her. She starts to flee to her lover when the husband craftily forces her little son to call her back. So she returns, in tears, to clasp the weeping child in her arms.

The sketch is of sixty-remorse power. Miss Harned, to be truthful, is not convincing. Al Phillips looks like the villain of a current Russian melodrama. A little girl really does the best work of the cast as the child.

Elizabeth Murray swings darkey melodies over with gusto and some comic point. And there's something of a characterization behind them—in the darkey shuffle with which she maneuvers about the stage. Attired



SAHARET.
Dancing Now at the Palace.



ANNA HELD,
Headlining Colonial Bill this Week.

in pink and wearing a black hat, Miss Murray made her bow to vaudeville at the Palace after some time in musical comedy.

She was at her best in the number, "All Aboard for Dixie," which she sung in "High Jinks." "Makin' for Macon" and "That Campmeetin' Band" came next in favor. Miss Murray starts rather lamely with "Mammy Jinny's Jubilee," which isn't new.

Two of the latest cabaret favorites to try vaudeville, Joan Sawyer and John Jarrott, were seen at the Palace.

Their repertoire had something of novelty. They open with the aeroplane waltz, an airy dance with pulsating terpsichorean spirals. Then comes "The Three in One"—not an oil, but a smoothly whirling series of evolutions. "The Congo Tango Negro Drag," a weird sort of thing in which the masculine member of the team gives frequent indications of a lively kind of tropical programme.

Miss Sawyer made an attractive appearance in her gown of black and jet, with a filmy pink scarf to add effectiveness. She dances with considerable serpentine grace.

Fred V. Bowers comes through the audience with his negro valet and climbs over the footlights singing "Hello, People!" Then he gives a repertoire of songs assisted by a young woman, a colored boy who dances in a way that "caught" the audience, and a pocket flashlight which serves as a facial illuminator for Mr. Bowers during a dark stage number.

Then he has a bulldog who smokes a pipe with canine ease. Mr. Bowers's act is a sort of miniature song revue—with a little of everything.

Trixie Friganza has changed her offering. Just now it's an odd and broad conglomeration. She begins with a little melodrama told by lines from recent rag songs, gives a burlesque of Romeo and Juliet with the aid of a perfectly good stepladder and a masculine assistant in a flaxen wig, and follows with an Indian lyric depicting the woman's rights idea on the reservation when one of the squaws decides to have "heap big suffragette."

Miss Friganza concludes by giving her dance travesties. She has, however, added a set of white muffs to her Paviowa costume.

Indeed, Miss Friganza is a merry heavy wight.

FREDERICK JAMES SMITH.

RIXIE FRIGANZA PALACE HIT; LASKY'S "BEAUTIES" WINS

\$5,000 Invested in Big Girl Act—Alexander and Logan in Dances at Colonial

By WALTER J. KINGSLEY

satchel." Miss Friganza opened at the Palace with her revised act last week and "cleaned up," "stopped the show," and was "the hit of the bill."

For a literary woman Jeannett Glider is an ardent devotee of the dance. One sees her admiring Joan Sawyer all over the place, and she interpolates her admiration into book reviews.

Did you by any chance read what Amy Leslie said of Anna Held in vaudeville? Amy started her adjectives to simmering and then gradually raised them to a boil for several sticks. It was a wonderful notice and made Miss Held very happy, used as she is to praise. At the Colonial this week Anna is proving that "age cannot wither nor custom stale her infinite variety."

Valeka Suratt has agreed to settle Abe Levy's suit for unpaid salary as her press agent for \$300. Pay your press agents, girls. They are very necessary to you at times, and when they don't like you they can ban as well as bless. Abe Levy did excellent work for Miss Suratt, who on her travels forgot that he was still on the job. However, when the matter was really brought to her attention she directed her attorney to pay.

Watch out for the avalanche of great legitimate stars into Keith vaudeville at the close of this disastrous legitimate season.

And they do say that Flo Ziegfeld has triumphed and added another stellar heart to his string. May she soon be seen in vaudeville, for a blonde star under Flo's direction would be a relief after the brunettes he is now presenting.

While you are looking over the dancers don't fail to see Louise Alexander and Clive Logan at the Colonial this week. Louise is all fire and passion and is a frank pagan who moves with the allure of a priestess of Ashteroth dancing in the cypress shade before a marble shrine. Logan is fresh from teaching British nobility to tango. He has class and a certain society manner that is agreeable.

Jesse L. Lasky's Beauties promises to be one of those girl acts which go on forever. It improves at every performance and the booking men are signing it up fast. The costumes really cost a small fortune and the production in its entirety stands Lasky \$15,000, which is quite some money to invest in vaudeville. Lasky is the type of producer who should be encouraged.

Forty headliners have filed applications for membership in the Fortnight Club, which is the dancing club par excellence of vaudeville and the legitimate. Invitations to the dances at Claridge's are now as eagerly sought after as cards to an Astor ball.

John Pollock, head of the National Photograph and Press Bureau, has taken as his motto *Pro omnia tourus*. This being interpreted, signifies "The bull before everything else."

"LITTLE MOTHER" ABROAD

Louise Galloway Booked for England by Will Collins in Woolf Sketch

Arrangements have been completed for the appearances of Louise Galloway in England in Edgar Allan Woolf's playlet, The Little Mother. Contracts have been signed with Will Collins.

The Little Mother will be the second Woolf sketch booked abroad within a few weeks. Amelia Stone and Armand Kalins have just taken their successful Woolf opera bouffe, Mon Desir, over to England.

GUINAN-HENDLER ACT BREAKS IN

Texas Guinan and Hirschel Hender broke in their new act at Proctor's 116th Street Theater during the last half of last week. They are appearing under M. S. Bentham's direction.

FAVERSHAM IN VARIETY?

Closing of Company May Bring Star, as Well as Cecilia Loftus, to Two-a-Day

William Faversham is likely to be seen in vaudeville shortly. Negotiations are now said to be pending. Mr. Faversham is reported to be contemplating using a vaudeville version of Edwin Milton Royle's The Squaw Man.

Cecilia Loftus may return to the two-a-day also, in a playlet by Odette Tyler.

The report that E. D. MacLean and his wife, Miss Tyler, would also enter vaudeville seems to be without foundation.

MOORE AND TRACY IN "NURSES"

George Moore and Stella Tracy have succeeded Clark and Hergman in the Jesse L. Lasky production, The Trained Nurses.

Gladys Clark was taken ill during the engagement of The Trained Nurses at the Colonial a week ago and the act was temporarily withdrawn.

MISS BERGERE GETS WOOLF SKETCH

Valerie Berge will have a new playlet next season by Edgar Allan Woolf.

The sketch calls for a big production, and it will have a picturesque exterior setting. The playlet will tell a story of modern life.

CLIFTON CRAWFORD IN ENGLAND

Clifton Crawford has a foremost role in the "revue." After the Girl, now playing at the Gaiety Theater in London, Lew Hearn and Bonita are prominent in the same cast.

ALEXANDER AND LOGAN BOOKED

Louise Alexander and Clive Logan, who successfully made their vaudeville debut as a dancing team at the Fifth Avenue Theater, have been booked by M. S. Bentham.

This week they are appearing as extra feature on the Colonial bill, with Anna Held headlining.

CATHRINE COUNTESS WINS COAST

Cathrine Countess has been winning unusual social attention and splendid press notices on her tour of the Orpheum time since August.

"She is very beautiful and knows how to act," said the Los Angeles Times. "Miss Countess, previously endeared to many Salt Lake, was never more lovely than in The Birthday Present," says the Salt Lake Telegram, "and does very impressive and convincing acting."

Dunbar and Turner have twelve weeks from the W. V. M. A.

NEIL KENYON SAILS FOR HOME; MAY RETURN IN APRIL

Canadian Tour is Strong Possibility—"Ma Cherie" Arouses Wilmington's Interest

NEIL KENYON sailed on last Wednesday for England on the *Compass*. On Monday he opens an engagement as topline at the London Pavilion.

In the short time he was in America Mr. Kenyon established himself in the hearts of American audiences. The Scotch comedian came quietly into the Colonial Theater and scored a remarkable hit. His success was duplicated at the Brooklyn Orpheum, and again at the Palace. Then he accepted a special engagement with Eva Tanguay at the American Music Hall in Chicago and triumphed once more.

Indeed, without reflecting in any way upon the popularity of Miss Tanguay, a little incident of the two-week Chicago engagement may be told. The comedienne was suddenly taken ill and it was at first planned to close the theater for the day. But it was finally decided not to darken the house, and the regular bill, minus Miss Tanguay, was played for two performances. Despite the fact that the sickness and absence of the cyclonic star had been given widespread publicity, the theater was crowded. There could be but one interpretation—the audiences were there to see Kenyon.

There is a strong possibility of a Canadian tour in April for Mr. Kenyon. This will materialize if certain other bookings abroad can be postponed. Mr. Kenyon will, however, play at least four or five weeks in England before re-crossing the Atlantic.

Mr. Kenyon is the most eminent visiting star to make his debut on the American vaudeville stage in many seasons, and his coming Canadian tour will be awaited with unusual interest.

MISS WILLA HOYT WAKEFIELD, who opens at the Palace Theater, in London, late in June, has signed contracts for an Australian tour of some twenty-two weeks. Later she will spend some time in Egypt, in quest of rare old manuscripts for her remarkable Oriental Library.

Miss Wakefield, who is now touring the Pacific Coast, has just purchased two tracts of land of a hundred acres each in the Sacramento Valley. The property will be converted into orange groves.

MA CHERIE, pleasantly billed as The

Clive Logan, Master of The Dance



CLIVE LOGAN.

CLIVE LOGAN has brought the modern dance to New York from South America, via England and the Continent. Indeed, Mr. Logan is well known as a dancer abroad.

He was in business in Buenos Ayres six years ago when the dancing idea first occurred to him. He came to New York, although he did not then dance professionally, and later he sailed for London. He first appeared at the London Opera House in the revue, Come Over Here, dancing with Otora. At that time Logan originated the tango tea idea in England, tango matinees being given every afternoon with the exception of Wednesday and Saturday, the regular revue afternoons.

Subsequent engagements at the Cafe de Paris in Paris, the Winter Garden in Berlin, and the other cities of the Continent followed. Early this year Mr. Logan returned to New York, and the dancing team of Louise Alexander and Clive Logan was formed. Miss Alexander is herself well known as a dancer in musical comedy and vaudeville, having, with Joe Smith, first interpreted the Apache and Vampire dances in New York. Alexander and Logan quickly attracted attention in cabaret work, principally at the Cafe de Paris, and their successful vaudeville debut followed.

Montmartre Courtlaine for the Victoria next week, opened at the Garrick Theater in Wilmington on Monday.

Last week W. L. Dockstader, manager of the Garrick, was strolling along Broadway when the billing of Ma Cherie on the front of the Victoria caught his eye. One yellow sign recommended The Gelatine Shake, a feature of Ma Cherie, for the blouse, another called attention to the appearance of something new in the way of The Girl in the Muff, and—but Mr. Dockstader didn't stop to read them all. He hurried over to the office of Edward S. Keller, the booking representative of Ma Cherie, and asked for details. So, if Wilmington audiences aren't started this week, it's because Mr. Dockstader believes in Broadway signs.

MA CHERIE, by the way, is interpreted by Emilie Agoust and Simone de Beryll. Agoust is the pantomimist who was at the Forty-fourth Street Music Hall, and, previous to that, appeared in a bit of daring jungle dancing with Mile. Bordoni at the Winter Garden. In the company of ten is Charles Chilli. What's in a name, any way?

EMMY WHLEN and GEORGE GROSSMITH will not, it is now expected, be seen in vaudeville after all. Negotiations were under way for a brief season of the two Gaiety artists, who have been appearing in The Girl on the Film, in the varieties following Saturday evening's closing.

LEONA STEVENS is playing a novelty song sketch on the Foll time. Between numbers, when Miss Stevens is changing costumes, motion pictures show the actress in her dressing-room hurrying from one gown to another.

EVA DAVENPORT navigated the rapids of Times Square, from the Claridge Hotel to the Victoria Theater, last week in a rolling chair "imported" from Atlantic City. Since they're not constructing taxiways very wide this year and the sidewalks were pretty slippery, Miss Davenport had recourse to the wicker chair on wheels, thereby attracting a lot of attention. Yes, come to think of it, Miss Davenport is appearing in Edgar Allan Woolf's The Ceiling Walker.



White, N. Y.

EVA McDONALD,

the Title-Role of Rupert Hughes's Playlet, "Celluloid Sara."

and now I tender allegiance to Rixie Friganza. She has shattered all theatrical precedents by standing solidly back of an interview that listened to get her into trouble. Miss Anna told Ruth Crosby Dimmick that Rixie was not at all "clawsey" and merely a makeshift for legitimate when needed a new town car or a new try house. In the vernacular of the day, she "panned" vaudeville good hard, and those who know Miss Friganza realize that when she "pans," things are serious.

The interview was printed and rival headliners went up in the air. A representative of the United Booking Agency, more in sorrow than in anger, asked Miss Friganza if the sentiments attributed to her were misrepresentation or only misunderstanding. Did Miss Friganza throw all the blame on the reporter who out of it? Did she follow the ancient and dishonorable precedent of talk-shows in trouble? She did not. She right up and looked her interrogator in the eye and replied: "Yes, I did say pretty much that. I had a fit of indignation and feeling sore on myself as well as on vaudeville and the stage in general. Miss Dimmick reported me correctly, therefore she got it. Did you ever have a grouch at how your goat in conversation and a lot of things that you forgot an afterwards and never really meant? I then cruel words, and now that you the worst, what about it?" Her longer stood up, bowed profoundly, and "Miss Friganza, you are a woman of you. You have stood by an interview soldier and just for that we are all you. Forget the interview and only for publication after a good dinner a bunch of contracts in your little

IN THE VAUDEVILLE SPOTLIGHT



LORA LIEB,
in Jesse Lasky's Production, "The Beauties."

THE GREEN BEETLE will shortly be seen in London. Indeed, Joseph Hart plans several English variety productions. Lyn Harding may play the soundlessly Chinese merchant in the weird Green Beetle, and Madge Voe may have a chance to show Londoners her charming artistry in the role she has created so successfully in American vaudeville.

BLANCHE BATES has pleased the "powers

that be" in vaudeville. Following her appearance at the Palace in Barrie's Half An Hour, she was booked to play the Brooklyn Orpheum next week, with Cleveland and Pittsburgh to follow. After a return date in Chicago, she begins a tour of the Orpheum time. So the Golden West will have a chance to welcome Miss Bates as a vaudeville headliner.

LE ROY, TALMA, AND BOSCO, who recently completed an American vaudeville tour in their magical act, are now appearing in Scotland.

JUNIE MCCREY is working on a new sketch for Edwin Stevens. He has also furnished Grace Leonard and Thomas Dempsey with a new sketch, The Slummers, and written new material for Sam and Kitty Morton and their daughter, Clara Morton.

MYLES MCCARTHY is breaking in a new playlet, Can Dreams Come True?, a companion playlet to his Race Tout's Dream. At the Fairmount Theater in Philadelphia it was "discovered" by several newspapers and given unusually favorable comment. Mr. McCarthy is supported by his wife, Aida Wolcott.

CARLOS SEBASTIAN and Beatrice Allen, who have been dancing at Hector's in Chicago, are now appearing for a single week at the Chicago Palace. They are doing a botanical tango called "The Romance of the Flower."

BENJAMIN B. VERNON, who narrowly escaped death in the Monroe disaster, is now in vaudeville. Mr. Vernon writes to THE MIRROR: "Always enjoyed 'wet goods.' When Monroe sunk, said: 'Old chap, you deserve a watery grave.' Dame Fortune said, 'Not yet.' So here I am in vaudeville. Thanks to God and Bernstein."

HYAMS AND MCINTYRE, who recently returned to vaudeville at the Palace Theater, have been booked solid by the Pat Casey Agency to June 1.

BLACKMAIL, Richard Harding Davis's playlet in which Frank Sheridan has been appearing, is likely to be enlarged into a three-act drama by Mr. Davis and Jules Eckert Goodman. Arthur Hammerstein is interested in the project.

VAUDEVILLE DATES

The current week is understood where no date is given. Dates ahead must be received by Friday for the next issue.

ABBOTT, Tilly, and Partner: Orph., Des Moines.
AOT Beautiful: Forsythe, Atlanta: Orph., Knoxville, March 2-7.
ADAMS, Billy and Edith: Forsythe, Hartford, March 2-7.
ADAMS, Mabel, Co.: Orph., Sioux City, March 2-7.
ADELAIDE and J. J. Hushes: Alhambra, N.Y.C.
AGNES, Louise, Co.: Bronx, N.Y.C., March 2-7.
AGOST and De Bery: Victor, N.Y.C., March 2-7.
AHEARN, Charles, Troupe: Orph., B'klyn., Maryland, Baltimore, March 2-7.
ALEXANDER and Logan: Colonial, N.Y.C.
ALEXANDER Brothers: Lyric, Richmond: Colonial, Norfolk, March 2-7.
ALFRED, Two: Palace, Ohio: Keith's, Cinl., March 2-7.
ALLEN, Miss: Shubert's, Utica, N.Y.: Keith's, Prov., March 2-7: Bushwick, B'klyn., March 2-7.
ALPHA Sextette: Pantages, Denver.
ALPINE, Troupe: Orph., B'klyn.
AMERICAN Dancers: Bronx, N.Y.C.: Shubert's, Utica, March 2-7.
ANGER, Lou: Orph., Lincoln: Orph., Kansas City, March 2-7.
APDALE's Circus: Orph., Harburg, March 2-7.
ARCADIA: Orph., Allentown, Pa.: Colonial, N.Y.C., March 2-7: Fifth Ave., N.Y.C., 9-14.
ARMSTRONG and Clark: Orph., Savannah, March 2-7: Orph., Charleston, 5-7.
ARMSTRONG and Ford: Orph., Seattle: Orph., Portland, March 2-7.
ARTHURS, Three: Keith's, Prov.
ASAKI: Orph., St. Paul: Orph., Duluth, March 2-7.
ASHLEY, Belle: Orph., Minneapolis: Orph., Omaha, March 2-7.
ATHLETAS, Four: Orph., Memphis: Orph., New Orleans, March 2-7.
AUSTIN, Troupe: Orph., Jacksonville.
AUSTRALIAN Boy Scouts: Dominion, Ottawa, Can.: Temple, Hamilton, March 2-7.
AYON Comedy Four: Shea's, Buffalo, March 2-7: Shea's, Toronto, 9-14.
AXTELL, Hookins: Maryland, Balto., March 9-14.
AZARD Brothers: Shea's, To-

ronto: Grand, Pittsburgh, March 2-7: Keith's, Indianapolis, 9-14.
BAGBY, Sergeant: Orph., Memphis: Orph., New Orleans, March 2-7.
BAKER, Belle: Pol's, New Haven: Keith's, Philadelphia, March 2-7: Maryland, Balto., 9-14.
BALL and West: Colonial, N.Y.C., March 2-7: Bushwick, B'klyn., 9-14.
BALL, Rae Elmore: Forsythe, Atlanta: Orph., Jacksonville, March 2-7.
BANKOFF and Girdle: Keith's, Cinl., March 2-7: Keith's, Louisville, 9-14.
BARBOUR, Nina: Orph., Portland, Ore.
BARBOUR, Sam: Orph., Portland, Ore., March 2-7.
BARD, Four: Lyric, Richmond.
BARNARD, Sophie: Orph., Lincoln: Orph., Kansas City, March 2-7.
BARNES, Gertrude: Orph., Oakland: Orph., Sacramento, March 2-7: Orph., Stockton, 4-6: Orph., San Jose, 6-7.
BARNES, Stuart: Orph., Omaha: Maj., Ohio, March 2-7.
BARRY and Wolford: Keith's, Louisville, March 2-7.
BARRY, Mr. and Mrs. Jimmy: Shea's, Toronto: Temple, Detroit, March 2-7: Temple, Rochester, 9-14.
BARRY, Lydia: Bronx, N.Y.C.
BARTH, Lee: Columbia, Grand Rapids.
BATES, Blanche: Grand, Pittsburgh: Orph., B'klyn., March 2-7.
BEAUMONT and Arnold: Colonial, Norfolk: Pol's, Springfield, March 2-7: Bushwick, B'klyn., 9-14.
"BEAUTIES, The": Orph., "BEAUTY is Only Skin Deep": Keith's, Cinl., March 2-7: Keith's, Indianapolis, 9-14.
BEAUX Arts: Orph., New Orleans.
BELL, Dicky: Keith's, Toledo, March 2-7: Keith's, Columbus, 9-14.
BELLGOLAIB Brothers: Alhambra, N.Y.C.: Bushwick, B'klyn., March 2-7: Colonial, N.Y.C., 9-14.
BERNARD and Harrington: Orph., Regina, March 2-7: Sherman Grand, Calgary, 4-7: Empire, Edmonton, 6-7.
BRYER and Brother: Orph., Birmingham, March 2-7.
BIG City Four: Maryland, Balto., March 2-7: Orph., Montreal, 9-14.
BINNS, Blues and Blues:

Orph., Frisco, March 2-7.
BISHOP, Marie: Orph., Oakland, March 2-7.
BISHAM, David: Orph., Winipeg: Orph., Regina, March 2-7: Sherman Grand, Calgary, 4-7: Empire, Edmonton, 6-7.
BISON City Four: Pol's, New Haven, March 9-14.
BISSETT and Scott: Keith's, Indianapolis: Keith's, Louisville, March 2-7.
BLANCHE, Belle: Keith's, Wash.: Orph., B'klyn., March 2-7: Victoria, N.Y.C., 9-14.
BLANK Family: Columbia, St. Louis: Orph., Memphis, March 2-7.
BLESSINGS, The: Orph., Vancouver, March 2-7.
BOUDINI Brothers: Orph., Lincoln: Orph., Sioux City, March 2-7.
BOWERS, Fred: Colonial, Grand Rapids, March 2-7: Keith's, Toledo, 9-14.
BRAINER and Derrick: Colonial, N.Y.C., March 2-7.
BRADE, The: Orph., St. Paul: Orph., Duluth, March 2-7.
BREEN, Harry: Columbia, St. Louis: Orph., Memphis, March 2-7.
BRICE and Gonne: Orph., Knoxville, March 2-7.
BRICE, Fannie: Palace, N.Y.C.: Victoria, N.Y.C., March 9-14.
BRONSON and Baldwin: Maj., Ohio: Maj., Milwaukee, March 2-7.
BROWN Brothers: Fifth Ave., N.Y.C.
BRYAN and Sumner: Orph., Denver: Orph., Lincoln, March 2-7.
BUCH, Fritz and Lucy: Maj., Milwaukee, March 2-7.
BUCKLEY'S Animals: Orph., Tampa, Fla.: Orph., Jacksonville, March 2-7.
BURKE, John and Mae: Pol's, Scranton: Shubert's, Utica, N.Y., March 2-7: Proctor's, N.Y., 9-14.
BURLY and Burley: Pol's, Scranton: Victoria, N.Y.C., March 2-7.
BURNS and Fulton: Colonial, Norfolk: Keith's, Prov., March 2-7: Pol's, New Haven, 9-14.
BURNS, Kilmar and Grady: Orph., Vancouver, March 2-7.
BYAL and Earle: Lyric, Birmingham, March 2-7, Forsythe, Atlanta, 9-14.
CABARET Three: Fifth Ave., N.Y.C.: Orph., B'klyn., March 2-7.
CADETS, De Gascone: Temple, Detroit.
CAMERON and O'Connor:

M. S. BENTHAM

Presents

LOUISE ALEXANDER

The Originator of the Apache and Vampire Dance

AND

CLIVE LOGAN

Late Star of the London Opera House

IN

"DANCES OF THE MOMENT"

COLONIAL THEATER, WEEK OF FEB. 25

DAZIE

IN

"PANTALON"

By SIR JAS. M. BARRIE,
Author of "Peter Pan," etc.

Palace Theatre, N. Y., Week March

Kathleen Clifford

"The Smartest Chap in Town"

STEWART BAIRD

Late leading man with Little Boy Blue, Man with Three Wives and

Now playing special Vaudeville Engagement with

LASKY'S BEAUTIES

JACK E. GARDNER

THIS WEEK FORSYTHE, ATLANTA, GA.

WEEK of MARCH 2nd LYRIC, BIRMINGHAM, ALA.

Sam and Kitty Morton

Back to Where They Started

Direction Tom Foy

FOSTER BALL and WEST

"SINCE THE DAYS OF '61"

Direction MAX HART

Vaudeville's Greatest
Sensation

Mercedes

Miss Norton-Paul Nicholson
LAUGHS

VIOLINSK

"The wizard of the
Violin and Piano"

Direction FRANK BO

JAMES MADISON
VAUDEVILLE ARTIST
1405 BROADWAY, NEW YORK

...

Keith's, man Grand, Calgary, 25, 29;
Empire, Edmonton, 27, 32.

WHIZZ! BANG! SMASH!

Watch for Lucky Saturday February 28

**Startling News Pictures of the
World's Big Happenings Every Week**

ON SATURDAY, FEBRUARY 28, the first big gun will be fired. On SATURDAY, FEBRUARY 28, you will see the first big result of Hearst's army of trained newspaper men working in conjunction with the famous SELIG MOTION PICTURE MAKERS. EVERY WEEK IN THE YEAR, beginning FEBRUARY 28, 1914, the big events of the whole world will be caught in the happening by SELIG moving picture cameras, operated by the trained news gatherers of Hearst's great International News Service which covers the entire globe, and these news pictures, throbbing with live news interest in every foot of film, will be released to you weekly under the title of

HEARST-SELIG NEWS PICTORIAL

This giant combination of the greatest newspaper organization in the world—in which are found world-famous correspondents and news gatherers who sense at a glance the vital, dramatic features in the thrilling events that happen every week—this giant combination of that globe-encircling newspaper organization with the SELIG POLYSCOPE COMPANY'S matchless facilities as producers, makes the HEARST-SELIG NEWS PICTORIAL the biggest event in the entire moving picture world to-day.

Get your orders in. Don't slip a cog on this. Don't be the LAST in your locality to exhibit a REAL news reel—BE THE FIRST TO SHOW THE HEARST-SELIG NEWS PICTORIAL.

MAKE YOUR BOOKINGS NOW!

**SELIG POLYSCOPE COMPANY
CHICAGO**

MOTION PICTURES

COMMENT AND SUGGESTION

WITH the recent Los Angeles decision that "scenarios have no value" still fresh in our minds, it is probably once more the open season for a discussion of "scenario stealing." An army of scenario writers, and a larger army of those just on the threshold, has been aroused by the judicial verdict. As usual, expressions go to extremes and pessimism runs rampant. Apparently, to believe the views of many beginners, the clerks in half the scenario departments are immediately going to turn thieves, the long journey of scenarios will, in the future, be more perilous than ever, with the odds against their chances of ever reaching a safe resting place.

Personally, we are unable to become very strongly worked up over the decision or the prospects. While in no way minimizing the fact that it leaves scenario writers with slim protection, as a matter of fact conditions will not be changed. The reputable companies will continue to be as reliable as ever in their business deals, and under such conditions there is little encouragement for the miscreant in the office who may decide to appropriate a scenario because of the small danger of conviction if caught. As in the case just closed, the producers will always be found among the first to take action when evidence is forthcoming that a member of their staff is walking the crooked path. No matter what the position held by the culprit, the motion picture manufacturers are exceedingly jealous of their prestige, and unusually quick to take action in cases of this kind. We know of one, fairly able, director, who some time ago appropriated a plot idea, was discovered, and immediately found himself seeking another engagement. The initiative in this case was taken entirely by the film company and not by the author, who was suffering the theft of his idea. The culprit's ability as a director had no effect on the action taken. "Scenario stealing," in which the entire body of a plot idea is appropriated, is "no business"; detection is certain, action swift.

But, there are phases of the subject that are not so conducive to optimism. There is a feeling that the companies will experience a tightening-up process that will result in making it increasingly difficult for the beginner to enter the fold. The idea is that an attitude of suspicion will be held towards the product of unknown names. The beginner's lot is not any too bright now, and any occurrence that will make his road more precarious is certainly to be regretted. But



MIRIAM NESBIT'S REFLECTED BRILLIANCE.
As Edison Player is Seen in "The Price of the Necklace."

even this point of the question, we believe, is open to exaggeration, to a magnifying of the danger. For we do not believe, even the cleverest of persons, with the best of knowledge of the "ropes," could succeed in securing payment for more than two scenarios before being detected. On the whole, I think detection would come soon after the trade papers announced that production had begun on the first picture, and almost certainly after the picture had been produced. At the outside, then, \$100 or so is the most that any one could hope to secure in return for the risk of position, reputation, and practically all possibility of ever selling scenarios in the future even when his original work.

THE following letter from a New York Times correspondent takes up a question that, besides its natural importance to the patrons, also concerns the directors, actors, and all who have had a hand in the making of a picture. The ways in which a particular picture's success may be endangered are many, that of faulty projection is one of the most serious and least excusable. It is difficult enough to secure satisfied patrons by careful selection of programmes, comfortable surroundings, and sane musical accompaniment, without jeopardizing all by rushing the pictures through at breakneck speed. And what of the director, or the player who has probably carefully studied his role in an effort to present a repressed, artistic delineation, only to find the haste of the man at the crank making grotesque gymnastics out of real art? But to the Times letter: like most "letters from readers" it probably tends toward extremes in its opinion of the danger, but even so, it is probably but the unvoiced opinions of scores of others.

To the Editor of The New York Times:

Owing to penurious greediness and absolute disregard for public comfort and welfare some owners of moving picture places are causing their pictures to be reeled off at a speed that makes the motions of the actors in these pictures appear so disgustingly unnatural, convulsive, and epileptiform in character that the whole show is rendered highly detrimental to the nervous system, particularly of the younger element of their patrons, to say nothing of the decidedly injurious effect upon the eyes of all spectators.

The other evening I paid a visit to one of these movies and happened to get a seat between two youngsters about twelve to fourteen years of age. During the entire performance I felt as though I was sitting between two epileptics, for these youngsters were imitating every motion in the performance with complete harmony and precision as to speed and convulsiveness.

Having inherited from our simian ancestors a well-known tendency to imitate, unconsciously, certain motions and gestures made by others, (especially when closely watched and deeply interested,) it may be readily understood how seriously such performances would ultimately reflect upon the health of the frequent visitors to such performances. Unless some control or regulation is established over these abuses, we may soon have on our hands not only the tango, the turkey trot, and hootchi-kootchi dances, but also a real epidemic of the St. Vitus dance, and probably other nervous disturbances too numerous to mention.

B. SCHENKMAN.

ISN'T it real complimentary the way the daily newspapers are noticing us these days? The Hearst papers with their half page devoted to Pathe every day, the Chicago Tribune, with its stories, the New York Herald, with its column of motion picture news daily, the three-score papers publishing the Adventures of Kathlyn, and the many other papers that have lately adopted motion picture departments are a bright sign. The newspapers have awakened to the fact that there is circulation in motion picture news, and their coming to the field is the proverbial "how to the inevitable." It can perhaps be safely said that there is a greater percentage of newspaper readers interested in motion picture news than in any other strictly "department" feature of a newspaper. Of course, the arrangement, from both a newspaper and motion picture point of view, is still far from ideal.

THE FILM MAN.



ANITA STEWART, VITAGRAPH.
Lead in "A Million Bid" at Vitagraph Theater.



RUTH ROLAND.
A Recent Pose of Kalem Comedienne.

SELIG-HEARST FILM SOON

First Release of New News-Pictorial to Be Made Saturday

The first issue of the new Selig-Hearst News Pictorial, announcement of which was made in last week's Mirror, is scheduled for Feb. 28. The picture will cover the important news happenings of the world, and will give a taste of some of the bigger things coming when the combination of the famous publisher and big film manufacturer gets fully under way.

The announcement of the affiliation of the Hearst newspapers and the Selig Company, first made in THE MIRROR, has proved one of the biggest news events of the film world for some time. Selig has been deluged with congratulations for securing what is considered a big prize. All the Hearst news facilities, and the magazines controlled by Hearst, will act in the affiliation.

STERLING TO UNIVERSAL

Company Announces Acquisition of Keystone Stars—Latter Makes Denial

The Universal Film Manufacturing Company announces a big surprise in the acquisition of Ford Sterling, H. Pathe Lehrman, and Fred Balshofer, all of whom have been prominently identified with the Keystone comedies. Rumors of the move have been current for some time, and it is understood that Fred Balshofer was conducting the negotiations for the Universal Company, but last week the officials of the Keystone Company denied that there was any truth in the proposed change. But the Universal is going ahead with its announcements and its preparations.

A new brand is to be created for the Universal programme under which to release the work of these funmakers. Ford Sterling has for years been the chief loadstone of the Mutual funmakers, while Lehrman, besides being an able director, has provided many of the ideas introduced in the whirlwind Keystone comedies.

PAN-AMERICAN'S PLANS

Will Deal Direct with Exhibitors, Eliminating All Middlemen

The Pan-American Film Company, which has recently been reorganized, plans to make a distinct departure in its methods of distributing films. The change in the company's personnel has given it increased resources in the way of capital and branch offices, so it has been decided to eliminate all middlemen, brokers and commission men, and deal direct with exhibitors.

"Fifty Features" will be the slogan, and exhibitors desiring features will be able to choose from this list and secure their features direct from the Pan-American Company. It is expected that this will mean a big saving in cost to the exhibitors.

Among some of the features now on the Pan-American's "Fifty Features" list are Dean C. Worcester's Pictures of the Philippines, From East to Dawn, featuring Clarence Darrow, One Hundred Years of Mormonism, The Fugitive Law, and a strong series of Panchilms.

INCREASE BOSTON LICENSE

Fee for Sunday Performances Doubled—No "Shake-Downs," Says Mayor

Boston (Special).—Beginning next Sunday the license fee for special performances of motion pictures on Sundays will be \$10 instead of \$5, as heretofore. In making the increase Mayor Curley gave his assurance that, in the future, no proprietor of a motion picture house or theater will be "shaken down" for any privileges which they may secure. The move will result in the picture managers paying over \$25,000 more into the city treasury each year than they have been paying.

Nearly all the managers in the city attended the meeting at which the increase was decided upon. After announcing the increase the Mayor announced that his licensing secretary, John M. Casey, will confer with representatives of religious societies to see if the latter would be agreeable to permitting the theaters to open at 8 o'clock Sunday instead of at 10 o'clock, as at present. The Mayor said that in the future all of the picture houses, and not a few of them, as at present, will be given licenses to run Sundays. Now forty-six houses have Sunday licenses and twenty-two have not.

AT VITAGRAPH THEATER

Betty Ross Tablature Scores Hit on Washington's Birthday

An enthusiastic audience, filled with the patriotic spirit of Washington's Birthday, gave a hearty reception to the special offering of The Birth of the American Flag, a series of pictures showing some of the principal events in the life of Washington, followed by a tableau of Betty Ross making the American flag. The pictures themselves were beautifully presented and enthusiastically received, but when the spotlight played upon Ross Tablature, Lillian Burns and Mary Anderson, singing the first flag, the orchestra playing "The Star Spangled Banner," the spectators arose on a mass.

It was a remarkably beautiful scene, and Ross Tablature was never prettier than she was in the Colonial costume of Betty Ross; in fact, it was an unusually beautiful group of young women. Teft Johnson made an ideal George Washington.



AN EXCITING MOMENT IN "JUDITH OF BETHULIA."
Spectacular Biograph Feature, Released on General Film Programme.

CHICAGO'S NEW CENSORS

Five Women and One Man, Receiving Salary of \$1,320 Each, to Censor Films—Mutual Brings Suit

CHICAGO (Special).—A board of six persons, receiving salaries of \$1,320 each, will in the future censor all motion pictures shown in Chicago. That is, unless one of the many suits in the courts to restrain the city from censoring pictures should prove successful. Last week brought its own suit, when the Mutual Film Corporation filed a suit in the United States Court, naming Major Funkhouser and Chief of Police Gleason as defendants, and attacking the constitutionality of the censorship law.

As soon as Mayor Harrison can find time to get around to it, four more persons will be endowed with the title of censors, bringing the board up to ten members and the salary list to \$13,200 per year. These appointments are merely temporary, and the Civil Service Commission will hold an examination for the position in the near future.

The members so far appointed are: Miss Eva Loch, Mrs. G. F. Karr, Miss Katherine A. Birmingham, Mrs. Christine Field, Mrs. Florence B. Kirk, and Samuel A. Bloch. Major Funkhouser believes that the appointment of the board will disarm much of the criticism which has been leveled against him.

The bill in the Mutual Company's suit alleges that the film censorship of the city is against the constitution of the United States and the constitution of the State of Illinois.

No films produced by the company are obscene, immoral, riotous or indecent, continues the bill, which also alleges that Chief Gleason has delegated to his deputy powers given to him of censorship.

Other points made in the bill are that: "The exaction of a fee is not properly an inspection tax, and is an unnecessary one on interstate commerce."

"Censorship deprives the plaintiff of lib-

erty without due process of law, and prevents a jury trial of disputed films."

"The ordinance gives judicial powers to police."

The complainants in the first suit were the World Feature Film Company and the H. and H. Film Service Company.

Major Funkhouser last week examined a four-reel production of Shakespeare's The Merchant of Venice. The Major had secured the co-operation of representatives of local Hebrew societies, and it was feared that the film would be barred, but after the examination the various society representatives expressed themselves as satisfied that the picture be shown publicly. Whether or not the Major will override the verdict of those who would naturally object to Shylock is yet to be known.

"FLYING A" AT SANTA MARIA

The Flying A company, under the direction of Lorimer Johnston, is making a visit to Santa Maria, where special local color is being secured for a number of multiple reel releases in preparation.

The American Company is receiving much praise from those who have seen an advance presentation of The Call of the Trauerer, a three-reel production scheduled for release March 8. The picture, which is based upon Shuman's composition, is said to offer many surprises.

ALMOST TEN MONTHS WITH FILM

Harry J. Jackson closed with the George Kleine Quo Vadis Pictures at Columbus, O., Jan. 24, after having been with the same for the past thirty-nine weeks. He and his wife (Bertha Julian) are now with The Traffic company.

FORM CHICAGO FILM CLUB

Publicity Men Get Together and Establish Social Organization in Windy City

CHICAGO (Special).—A social club that will do for those engaged in the film ranks in Chicago what the Screen Club does for New York is hoped to develop from a temporary organization formed here last week by the local publicity men and representatives of the various trade publications. A committee for the forming of a perfect organization was appointed at this meeting, and March 18 set as the date for the next meeting, when it is hoped that the organization will be completely perfected and the charter membership established.

About a year ago an attempt to start a Chicago club was made, but it was allowed to drop. C. J. Ver Halen sent out the call for this meeting and a strong representation of the various film companies and manufacturers met at the Union Restaurant. Captain Doening, of the American Company, was chosen to preside over the meeting, and a comfortable "Dutch lunch" disposed of.

Charles E. Nixon was appointed chairman of a committee to perfect plans for the organization. Following was the menu that greeted the diners:

Martini Cocktail a la Pathe
Blue Point Cocktail First Run
Filet of Sole a la sautoise
Vinegar Potatoes
Spring Chicken a la sautoise
Potatoes au Americain
Universal String Beans
Combination Salad with Mutual Girl
Dressing
Imported Kleine Cheese Wafers
Coffee Press Style
"General" Good Fellowship

NOVEL KALEM FILM

In Co-operation with Jewish Body Kalem Prepares Drama Based on Passover

In co-operation with the Board of Education of the Jewish Community, an organization composed of the most prominent orthodox Jews of New York, the Kalem Company has produced a drama based upon the Hebrew Feast of the Passover. This production, A Passover Miracle, in two parts, is scheduled for release Monday, March 30. In view of the fact that it has the sanction of this large Jewish community, A Passover Miracle is one of the most novel films ever made, and it is an important contribution to the films depicting racial customs.

The scenario for A Passover Miracle was written by Benjamin Barondas, a noted playwright and Hebrew scholar. Fearing lest the Jewish element would object to having one of their most sacred feasts shown upon a motion-picture screen, the manufacturers got in touch with the Bureau of Education of the Jewish Community. That organization promptly endorsed the project, and gave its fullest assistance at every stage of the picture's making. Prominent Hebrew actors were secured to play the principal roles in the picture.

ALLEGED SCENARIO FRAUD

E. B. Watt, Accused by Federal Officials, Fails to Appear in Court

Eugene Berri Watt, whom the federal authorities allege prevailed upon 6,500 persons to pay him from \$2 to \$20 for lessons in scenario writing during the past three years, failed to appear in court last week when his case was called in the criminal branch of the Federal Court. Judge E. S. Thomas ordered Watt's \$25,000 bond forfeited after the district attorney had informed the court that Watt knew that he was to appear for trial at that time. An attorney pleaded that Watt was in Baltimore on business.

The post office inspectors allege that Watt sold only three plays during the three years he was conducting the school. The tuition payments are said to have netted him \$25,000. His arrest was caused by the federal officials upon the complaint of Mrs. Elbert Brown, of Berlin, Ind.

Watt's bond for appearance in court was signed by a surety company, which, according to an agent in court when the case was tried, will look for him.

PATHE IN MEXICO

Sending Foreign Expert to Front for "Pathe's Weekly" Pictures

Believing that interesting developments will take place in Mexico within the near future, Pathe Freres have sent still another camera man into that much vexed country. In order to insure a man of the widest experience and undoubted talent, they secured from their Berlin studio Mr. Fritz Wagner, who has been for some time in charge of Pathe's Weekly.

Mr. Wagner sailed for Mexico last week and is now in the field. He has received instructions to spare no expense in getting the most interesting facts in connection with the present revolution.

NOVA FILMS OPEN OFFICES

The Nova Film Company, of Rome, Italy, are opening offices in Philadelphia, and will soon be ready to release their features. Branches will be established covering the entire country. The first release, a three-reel picture, The Nephew's Crime, will be released during March.



A MOMENT IN "THE CALL OF THE TRAUERER."
Feature Produced by American Mfg. Company.

BRILLIANT COAST BALL

Monster Shrine Auditorium Packed on Photoplayers' Second Ball

Los Angeles (Special).—Aristocratic Shrine Auditorium never shone more brilliantly with its glitter of gems and Worth trimmings than upon St. Valentine's Eve, when the youth and talent of the broad Pacific film colony gathered in striking array to make the Photoplayers' second annual ball an event which never will be forgotten.

Housing for the evening practically all the stars, meteors and other members of the screen constellation who are not of the snowball squad in the jingle-bells East, the auditorium also was flanked on every side by masses of citizenship. From the moment the grand march, with its remarkably kaleidoscopic effect, wound its way before the admiring multitude, until the final scene, the crowd was augmented by fresh arrivals until the acreage of the place shrank to inches per person, a titanic occurrence when the capacity of the Shrine building is considered.

President Fred Mace this time carried on his arm the snow-white glove of Miss Kathryn Williams, whose grace and beauty lent a special charm to the initial march. Following this brave pair were other screen favorites, by scores, a gallant gathering which was greeted by continuous outbursts of applause from the multitude. The popularity of film folk never was more conclusively proven than upon this occasion.

To attempt to enumerate the many well-known actors and actresses present would prove a failure. It would be unfair to make a partial list. To name those absent were a petty task.

Not only was the second annual ball a smashing success, but a much more definite understanding between players and public was in evidence since the initial affair. More of the "people" were on hand and a better acquaintance between film journeymen was brought about. The brilliancy of the affair was further augmented by decorations, a unique arrangement of many moving lights and the arrangement of boxes about the dancing floor. Every seat was occupied and many social favorites were on hand to applaud the popular lights of screendom.

The crush resulted disastrously for the autograph souvenir programme. A beautiful number, containing original photographs of film favorites, had been prepared carefully by Richard Willis. It was worthy of a battle royal in any gathering. However, President Fred Mace was forced to call the auction when the gaiety was at its height. As he had only one pair of lungs, and the multitude was scattered far and wide, many did not know that the bidding, in a somewhat small group, was proceeding up at the stage. Fred Balshofer happened along and waded into the fray. He found the competition so timid and Mace discovered that his voice had little effect against such confusion, that the programme went for \$500 to Mr. Balshofer. A large number of men later gloomed considerably when they discovered that they had overlooked a bargain.

Although the Photoplayers were not in crying need of funds, such an amount of lucre was forced upon the organization that members now feel almost unnaturally affluent. The membership of the Photoplayers has leaped ahead in the past two months until talk already has begun regarding larger quarters. And this despite the fact that the present home is as strikingly furnished and comfortable as almost any club in the Southland. W. E. WING.

MONTREAL LICENSE CASE

Must Vaudeville Houses Showing Occasional Films Have Picture License?

MONTREAL (Special).—The local courts have been called upon to decide whether theaters which have vaudeville performances, but which feature occasional pictures, should pay a motion picture license of \$400 in addition to the theater license of \$500 which they already hold. Judge Laet in the court here last week refused to decide until he had conferred with his colleagues, though he stated it as his personal opinion that he did not think the law intended that where an occasional reel of pictures was shown the theater should be compelled to pay for two licenses.

The management of the La Scala Theater, a vaudeville house, had been brought to court to see whether they should not be obliged to take out an additional license because they were showing feature films as part of the programme. The decision of the court is awaited with interest by managers throughout Canada.

FAMOUS COMPANY IN CUBA

Players at Work Under J. Searle Dawley—Frohman and Madame Kalich Return

Twenty players of the Famous Players' Film Company, under the direction of J. Searle Dawley, are now working in Cuba putting the finishing touches to the production of Marta of the Lowlands. Daniel Frohman, who went to Cuba with the party to superintend the production, and Madame Kalich, who will appear in the lead, returned from Cuba last week.

Both were enthusiastic over the opportunities offered by the Cuban settings for the staging of the picture. The *Pride of Jennico* was also filmed while in Cuba, and *More Castle* was used for many of the settings. Permission to use the castle was granted as a big favor by the Cuban officials. Marta of the Lowlands was staged in the Matanzas country.

They're Off!!

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NEW YORK CITY



PRAISES THOMAS INCE

United States Officer Commands Accoutrements of "Narcotic Spectre"

Director Thomas H. Ince, who is also vice-president of the New York Motion Picture Company, has received a compliment from an officer of the United States army that is one of the highest tributes ever paid to this director, who is famous for his military features. Captain Frederick I. Macy, the exchange officer at Fort Stevens, Ore., praises the *Kay-Bee*, *Narcotic Spectre*, as "the only correct military picture I ever saw."

Following is the letter of Captain Macy in full:

"Our men are surprisingly critical and appreciative. None are more impatient upon real merit in pictures, or more impatient with the coarse or mediocre. As a rule, 'soldier plays' only excite disgust among the men, as they are so unsatisfactory in every way that the only amusement the men find is in criticism."

"But I saw your *Narcotic Spectre* Saturday. It was the only correct military film I ever saw. It was perfect in every detail of uniform, guard duty, and atmosphere. The orders and letters might have come from our own headquarters in Europe. It had the quality of trained, disciplined men, who had been actually drilled, and, as for the colonel's 'strider,' if he had never been a soldier himself, I still want to shake hands with him. He had it perfectly. Devotion to his officer, respect, a close mouth, though his thoughts were well shown, and a degree of personal familiarity that never overstepped a certain bound, as only the trained soldier knows it. I congratulate you."

J. W. JOHNSTON

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COMEDienne OF

THE VITAGRAPH COMPANY

FRANK H. CRANE

DIRECTOR

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MARC EDMUND JONES

Photoplaywright

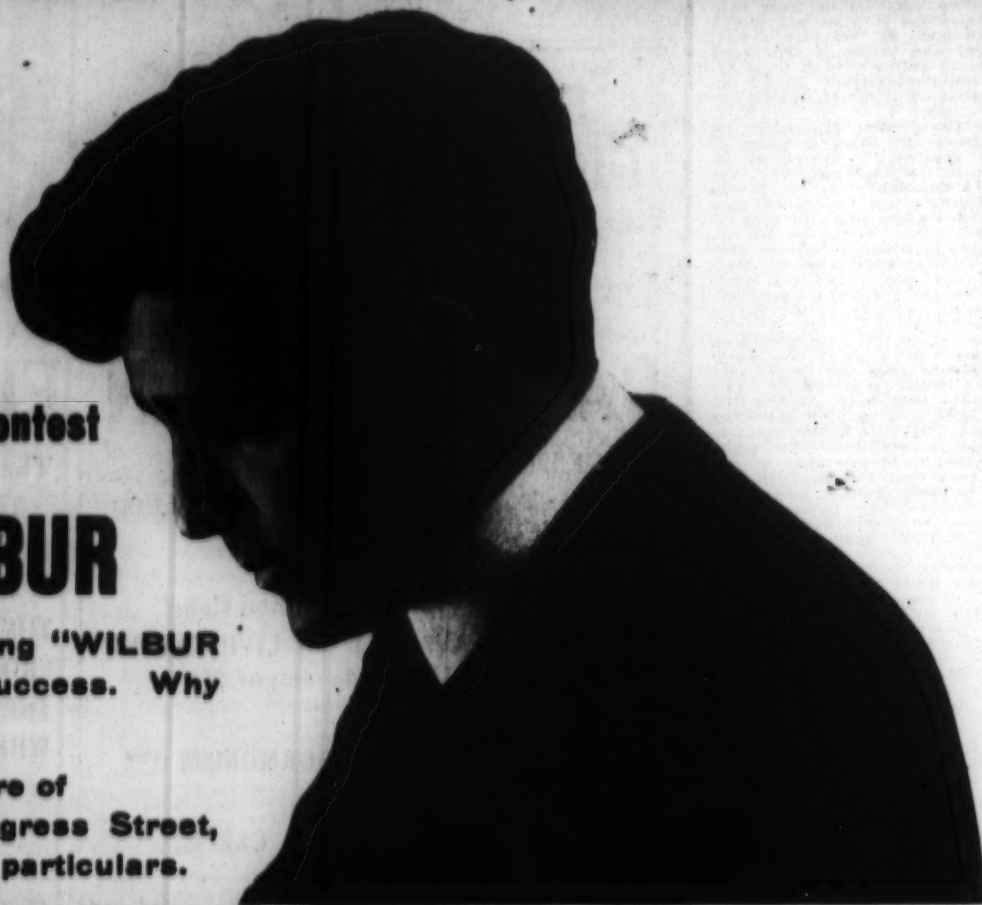
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Many Exhibitors are having "WILBUR NIGHTS" with marked success. Why don't YOU?

Write Mr. WILBUR, care of
PATHÉ FRÈRES, 1 Congress Street,
Jersey City, N. J., for full particulars.



WITH THE COAST FILM MEN

Kathlyn Williams's Popularity—"Spectator" as a Politician—
Other Newsy Notes of the Photoplayers' Colony

LOS ANGELES (Special).—Kathlyn Williams, for whom Novelist MacGrath wrote Adventures of Kathlyn, has received so many requests for actual adventures from professional writers and magazine editors, here and abroad, that she is against the wall. An English magazine described how she passed Christmas; another published her not heroic feelings while pinned down by a leopard, while the elephant stampede and involuntary tag games with the lions have run the gamut of the press. Her career from the time she became ward of Senator W. A. Clark also has gone to the places of type and ink. The actress declares, if her consciences were a little more elastic, a press agent with gifted, fanciful mind would about find a job with her. However, she will endeavor to stick by the paths of truth for a while, even though her interviews are rather matter-of-fact.

We almost lost our beloved Dell Henderson and company during the trip to San Francisco. The intrepid director not only invaded that wicked city with his force, but swarmed into Barbary Coast, with its rough and ready inhabitants. As the denizens of that place blame white slave films for the closing of the lid on open-air vice along the furtive dive route, the crowd had to save itself by a swift retreat. However, Napoleon has nothing on Dell. He went to Barbary Coast the next morning at 7.30 and grabbed the necessary locations. The only inhabitants who witnessed the scenes were a few belated home-bodders.

Colin Campbell and company are back from a highly profitable trip to the snow-capped regions of Truckee, northern California. He brought with him six corking film stories played from Curwood and Sir Gilbert Parker tales. Snow, savage life of the great Northwest, and dramatic action abound in the films which were run off in the studio here for the benefit of the company.

"Spec" Woods has decided to remain out of politics during the present California campaign. His interviews on the injury done to the liquor business by motion pictures put him in right with temperance workers, who invited the revered scenario editor to continue the good work by taking to the platform in the cause of prohibition. "Spec" blushed profusely and assured the committee that his vocation had been mistaken; that he was a writer, not a stump speaker. Bro'er Woods on the stump sure would prove an interesting spectacle.

Tom Fortune, a pioneer whom they all love, has changed his business address. After much effective service and long labors, Tom has left the Vitagraph and will act as assistant to Cecil DeMille of the Jesse Lasky players here. Mr. Fortune, described as "a prince" by regulars far and wide, has well earned his leap up the ladder in the opinion of his hosts of friends.

J. R. Freuler, secretary-treasurer of the American Company, at Santa Barbara, has just paid his first visit to that studio, accompanied by President S. S. Hutchinson. Among other things, the two officials rounded up certain merchants for boosting further the high cost of living for flying "A" employees.

James Neill, the well-known actor, until recently with Oliver Morosco as actor and stage director, has joined the Kalem forces on Fleming Street. He will assist in putting on productions there.

Bess Meredyth has adopted so many dogs she has decided to operate kennels and sell under false pretenses no longer. The beauty is quite an attraction at local seaside resorts when she is taking her dip, for she generally has a swimming escort of a dozen canines.

Fred Mace has turned down G. M. Anderson's proposal to engage in musical comedy and will remain as director of the Apollo comedies for the Mutual programme. Mace, as august president of The Photoplayers, incidentally wore off eight pounds while leading that grand march. It will not be missed. Mace has been announced to appear in a comedy at the Morosco Theater in Los Angeles in the near future.

Special Representative Fred C. Aiken, of the General Film, will remove the local offices to one of the most recent buildings of the city, located at 822 South Broadway. The plant will fill the entire fourth floor of the building and is modern down to the minute. The present location was outgrown a year ago. Since then business has grown with leaps and bounds until every department is rushed from opening hour until dark.

Director Martin, of the Selig forces, was seen ahead with a surveying crew aiding the camera man to "set up." For several days the transit man and associate civil engineer squinted and jotted down oceans of figures in order to get that camera pointed right. The natural conclusion is that live-wire Martin is "at" more effects of unique character. W. E. WING.



FIVE-A-WEEK ESSANAY



COMING FRIDAY, MARCH 6th

"CHAINS OF BONDAGE"

(IN TWO PARTS)

This is truly a heart interest drama of love showing the sacrifice made by the WOMAN for the MAN she loves. Mrs. Richard Buckley dies. The widower becomes temporarily insane, and a shrewd lawyer takes advantage of his condition. Many complications follow. This is positively a feature.

RICHARD C. TRAVERS, IRENE WARFIELD AND BRYANT WASHBURN AT YOUR SERVICE

Released Tuesday, March 3rd

"THE LONG COLD NIGHT"

A drama of pathos, heart interest and sympathy, featuring Ruth Stonehouse.

Released Wednesday, March 4th

"PRESTO" WILLIE—MAGICIAN

A feature comedy with many complications that will please any audience.

Released Thursday, March 5th

"THE CONQUEST OF MAN"

A sensational Western drama with many thrilling situations.

Released Saturday, March 7th

"SOPHIE'S BIRTHDAY PARTY"

A side-splitting Western comedy with those two favorites, "SOPHIE CLUTTS" and "SLIPPERY SLIM."

COMING FRIDAY, MARCH 13th

"GRASS COUNTY GOES DRY"

(IN TWO PARTS)

A splendid story of every-day life showing the comical side of a serious situation. The interest is sustained throughout the entire depiction, while the photography is superb.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Manufacturing Company. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, \$3.00 per dozen. You can secure these from the PLAYERS PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

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GOSSIP OF THE STUDIOS

LILLIAN WIGGINS

Lillian Wiggins has been identified with the Pathe American Stock company for several years, first in the Western company, then with the Eastern Company at Jersey City, and now with the Southern company at St. Augustine, Fla. Tall and fair, she has that valuable picture asset, personality.

Miss Wiggins was born in Brooklyn, N. Y., and comes by her theatrical instincts naturally, since James Murphy, the Irish comedian who played so many years in Shaun Blue and Kerry Gow, was her father's brother. Before coming with Pathe, Miss Wiggins was associated with several musical comedy companies in prominent parts.

She is of athletic tastes and rides, swims, plays tennis and polo. She plans to retire some day to her pretty bungalow at Los Angeles.

OSCAR EAGLE, who has worked continuously in producing since he came to the Selig studios two years ago, has finally taken the advice of his physician and gone on a trip to tropical waters, where he hopes to restore his energies. Mr. and Mrs. Eagle will spend quite a time on the Isthmus of Panama and then go to the Bahamas, returning here the last of this month.

MARGARITA FISCHER, who is meeting with such success in Beauty films, recently had a birthday.

WHEN it comes to acting, Adele Lane, of the Selig forces, is happy when in trouble, but off the stage she is a delightful companion and enjoys her existence sanely and happily. Having played in a couple of comedies recently, she has now received a part after her own heart in a pathetic photoplay entitled *Two Girls*, in which Miss Lane appears as a country girl who is cruelly wronged and passes through the fires of adversity.

IN A FORTHCOMING Kalem film *Mona Darkfeather* exhibits her skill at blanket making. From scene to scene the spectators will see Mona adding to the blanket the mystic signs connected with the plot. Even the process of shearing the sheep by the Indians and the dyeing of the wool is shown.

THROW about the Kalem Los Angeles studios are getting plenty of laughs these days through watching John Brennan, Ruth Roland, and Laura Oakley in medieval costumes. "I'm afraid to sit down in these tights" is Brennan's wail, while Laura Oakley is wearing a "dunce" hat that certainly has high aspirations. All this is caused by the fact that Marshal Neilan is taking a one-reel burlesque, *The Girl and the Gondola*.

HARRY POLLARD, of the Beauty brand, is giving yet another taste of his and delightful Margarita Fischer's quality in the way of versatility. He is producing a photoplay which is a "character" sketch of Italian characters, entitled *In Desa Country*.

Margarita Fischer as a flower girl is giving a capital study of Italian characters, showing both the light and shade of the temperamental girl. Harry Pollard and the usual company support her in a well-rounded playlet.

Nobody would recognize the Carlisle Blackwell, Los Angeles, studios. The big stage is completed, and the twelve new dressing rooms with running water, heater, and two shower baths are ready. He now possesses as well an appointed studio as any in the West.

THE AMERICAN FILM COMPANY are branching out. The "A" is flying higher. The new plans embrace four and five reel feature productions, which will be quite a separate concern from the generally understood American releases. This means new players and some big surprises. The studios at Santa Barbara are built on a big scale, and have a capacity for much more than at present called upon. President S. S. Hutchinson is busy making preparations for the new programme, and divides his time between Santa Barbara, San Francisco, and Los Angeles.

JAMES NEIL, who was so long associated with Oliver Morosco as actor and stage-manager, has joined Carlisle Blackwell's forces at the latter's studios, where he and Mr. Blackwell are directing together. Mr. Blackwell occupies so much of his time actually acting that he believes the acquisition of this competent co-worker an excellent step.

FRANK COOLEY, a well-known actor and manager, has joined Harry Pollard, of the Beauty brand at Santa Barbara, and will assist the latter. He will also play character parts.

LYLLIAN BROWN LIGHTON, a member of the Selig Stock company at the Edendale Studio in California, has written a three-reel feature photoplay entitled *The Great Love*, which has been accepted for production by W. N. Selig.

F. H. LOOMIS, who left the Lyceum Theater where Billie Burke is now playing, to assume the management of the Vitagraph Theater where "motion pictures are properly presented," received a mysterious package by messenger the day his new theater opened. It contained an excellent home-made mince pie, the favorite dessert of Mr. Loomis. There were many evidences of a feminine touch in the manner in which the pie had been prepared for shipment, and until the pie was cut, the donor's identity remained a secret. Finally, Mr. Loomis cut the pie, and in the center he found a little gold horseshoe set with diamonds—inscribed with a good-luck wish from Billie Burke—an ardent motion-picture fan.

LILLIAN WALKER and Wallie Van gave the citizens of Boston quite an exhibition of the tango at the recent Boston Exhibitors' ball. Both are experts at the gymnastic gyrations and have invented a new one, the Vitagraph Twist. We won't attempt to explain it to you.

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VIVID AND GORGEOUS

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Greatest Fire Scene Ever Shown in a Film

The bursting boilers of a colossal ship set the boat on fire, and the scenes of fire and rescue work are beyond description.

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Still Comeeding FRED MACE

APOLLO COMPANY

BEECROFT OUT OF G. F.

Advertising Manager Leaves General Film to
Take Up Larger Interests

Chester Beecroft has resigned his position as publicity and advertising manager of the General Film Company. No reason is given for the change, but it is understood that Mr. Beecroft has left to take up larger interests which will be announced soon.

While with the General Film Company, Chester Beecroft has produced advertising copy that was unusually distinctive and live and caused much favorable comment, both in film and general advertising circles. Mr. Beecroft has long been identified with the publishing and theatrical business in an executive capacity.

COMMERCIAL CO. ROBBED

But Concrete Vaults Have Been Installed to
Prevent Repetition

Films reaching a value of \$200,000 were stolen from the laboratories of the Commercial Motion Picture Company, 102 West 101st Street, on the evening of Feb. 15. The police and private detectives placed on the case by the Commercial Company arrested Harrod Friedman, a former employee of the Commercial Company, charged with the crime, and he is being held for the Grand Jury.

Not wanting to be caught again, the Commercial Company has completed the installation of a concrete and steel vault, burglar proof and fireproof, in which all negatives will be deposited when not in active work. This will replace the steel vault in use in most laboratories.

Among the films taken by the thief, all of which were recovered, were the negative films of the Paul J. Rainey Hunt pictures, a film of Hiawatha, and others. Twenty thousand feet of positive, two negatives, a camera and lenses, were stolen. All are now reposing safely in the new vaults.

HUNTER TO COLONIAL

Picture Company Announces That T. Hayes
Hunter Will Be Chief Director

The Colonial Motion Picture Company announces that T. Hayes Hunter, until recently chief producer for the Klaw and Erlanger picture interests, will in the future be chief director of the Colonial Company.

It is announced that Sir Gilbert Parker's *Seals of the Mighty* will be Hunter's first production for the Colonial. Other film dramatizations of famous authors' works are to follow.

SELIG NEWS NOTES

Lyman O. Fiske, of THE NEW YORK DRAMATIC MIRROR, was an interested visitor at the Selig plant in Chicago last Wednesday, and expressed himself as surprised and delighted with its extent, with its advantages and its completeness in every detail.

One of the new features in the Selig yard is a revolving circular cage, like a squirrel cage of heroic proportions. Three times every day the Danish boardwalks, "Flora" and "Togo" take exercise and reel off a few miles to keep in condition. These animals, the finest ever imported, recently came from the Hagenbeck Zoo, near Hamburg, and will go forward to the Selig Zoo in California. It is suggested that talent for the silent drama that stealthily insinuates upon taking on flesh might spend an hour a day taking a run in the cage.

Harry Jackson, who is producing comedies at the Selig plant, recently confessed: "You can't ever tell just what is going to strike the funny bone of an audience. In a long experience as a stage producer I have seriously studied the effects that produce a laugh, but have frequently found out the so-called 'sure-fire' is the result of accident rather than premeditation. I confess that I am particularly interested in the silent drama as a good medium for putting over good laugh makers."



ALAN DALE

The Celebrated Dramatic Critic, writes in the New York American
of Sunday, February 15th, 1914

"I had an awfully good time at the opening of the Vitagraph Theatre. It seemed like a new experience, with a certain piquancy to it. Nothing to do but look! Plays were there, without voices, and the very silence was enjoyable. Then one's imagination was allowed to work so agreeably. I prefer my own imagination to the 'words' that are cast on the screen. Sometimes these words, banal and trite, spoil the illusion. In pictures one can imagine such a lot! I love them when they don't dot the i's and cross the t's. The Vitagraph pictures were certainly very beautiful ones, WITHOUT A FLICKER IN THEM."

Alan Dale is right:—

The pictures shown at the Vitagraph Theatre and all other theatres that use the POWER'S CAMERAGRAPH No. 6A, are shown "WITHOUT A FLICKER." Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing POWER'S CAMERAGRAPH No. 6A, the motion picture projecting machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our illustrated catalog N.

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COVERS THE WHOLE WORLD

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WITH THE FILM MEN



C. ALFRED KARPEN.

C. Alfred Karpén, publicity and advertising manager for the Eclectic Film Company, is a Brooklyn boy, educated in the public and high schools of that borough and New York University. He has had a long and successful experience in the advertising field, having been connected with the Frank A. Munsey Company and the Karpén Publishing and Advertising Service. Mr. Karpén is enthusiastic over the advertising possibilities of the motion picture business and expects to make it his life work.

Frank C. Wolfe, Chicago manager for the Pan-American Film Corporation, is enthusiastic over the passing by the Board of Censors of *From Dusk to Dawn*. The picture contains the first scenes of violence passed by the board since 1907.

Philip Mindil is now editing *Real Life*, the Mutual programme's organ.

H. B. Muller, formerly with Warner's Features, Inc., is the general manager of the Industries Motion Picture Company, a new firm to be devoted to the production of industrial and educational pictures.

Henry Ginsberg, director of the Industries

Company, is an expert in the art of photography and for many years he has been doing Government camera work. He had the only camera at the G. A. R. encampment in Gettysburg, and his influence enabled him to film the inauguration ceremonies of Governor Fielder of New Jersey. The Industries Company has opened offices in the Longacre Building, in charge of Mr. Muller.

It may be an interesting bit of news to those who were skeptical as to the outcome of the Vitagraph Theater that the S. R. O. sign was out at all four performances on Washington's Birthday, at seventy-five and a dollar. Not only that, but the audience was not made up of the "ten-cent" class, but compared favorably with any in town. William ("Pop") Rock, president of the Vitagraph Company, is so enthusiastic that he has moved over to New York, to the Claridge, in order to be present at every performance. He says he enjoyed every one of them.

"Court refused to annul the marriage of a moving picture actor to a widow he wooed amid the coffins in her undertaking establishment. Continuance of the film of awesomeness. Might appeal to the Board of Censors to stop it."—*New York Evening Telegram*.

Why the Board of Censors? They haven't even authority over pictures. F. J. B.

LOUISE WILLIS JOINS ESSANAY

Louise Willis, who has had much success as a comedienne in the drama, vaudeville and motion pictures, is now with the Essanay Company as a member of the Eastern stock company located at the Chicago studio. Miss Willis is exceedingly versatile and much is expected of her in forthcoming Essanay releases.

FRAZEE IN MOTION PICTURES

H. H. Frazee has become one of the largest stockholders in the newly organized Atlas Feature Film Company, which has just been incorporated for \$200,000 in Delaware. Offices of the new company are in the Longacre Theater Building.

"KIN" FILMS LOUISE DRESSER

Views of Louise Dresser at her Mount Vernon home and tobogganing in the snow are the latest addition to the Kinemacolor series of Popular Players On Stage.

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New York City

FEATURE FILMS OF THE WEEK

Famous Players' "The Pride of Jennico," Good Melodrama—"The Squaw Man" Scores—"The Dream Child" Well Handled—Asta Nielsen's Artistry

"THE PRIDE OF JENNICO"

Four-Part Feature Photoplay Produced by the Famous Players Film Company. Directed by J. Searle Dawley. Released Feb. 20.

Basil Jennico House Peters
Princess Otille Marie Leonhard
Her Maid Emily Calverly
Duke of Dornheim Augustus Halfour
Von Krappitz Peter Lang
Prince Eugen Hal Clarendon
The Gypsy Maid Betty Harte

This is the four-reel dramatization of the play of the same name by Abby Sage Richardson and Grace Livingston. He it understood that the play at all times pretended to nothing but the melodramatic—a tale of heart interest interspersed with the clash of rapier and the glint of steel. In producing the film the company has adhered very closely to the original. The play is staged with a complete and consummate artistry in every way, so that it cannot help but please the most capricious. It is a stately melodrama, one that adds dignity and respect to the much misused term. The action of the play takes place about the year 1775. Not once throughout the film does the director break through the realism of the offering; not an anachronism to despoil it of its atmosphere. There is present at all times, due to the settings, the costuming and the appropriate acting, a complete air of the baronial places in which the story is laid. The acting of the above cast, to those who know of their respective work, will need no introduction. Enough to say that all have grasped their parts with the complete skill and confidence which their experience enables them to do. Best of all, perhaps, is House Peters. He fits into the romantic part of the lover as a hand into a glove. A quiet and earnest ease enables him to take his part of the play with the most natural grace. The exterior were all taken in Cuba. There are some of notable beauty and depth. Also, there are a number of studio interiors that are worthy of note. Some, such as the scenes where the lightning flashes, are of unusual note. Tinting and photography are at all times up to the standard. The play will hold rapt attention during its entire length.

Basil Jennico has sworn to sustain the honor of the house and never to marry below his rank. The Princess Otille flies from her obdurate uncle, who insists that she shall marry Prince Eugen. She arrives at the castle of Jennico. She poses as her maid and Basil falls madly in love with her. However, he decides to marry the princess—the maid—to follow his father's wishes, but at the altar the princess again changes places with her maid, so that Basil marries the princess; but on lifting her bridal veil he thinks he has married the maid. Love triumphs and he is satisfied. The bride is then lured away to her uncle's castle and kept prisoner. Basil seeks her and fights a duel with Prince Eugen, whom he wounds. The princess has escaped the castle, but is captured by the band of Prince Eugen. Basil goes to her rescue, and by the aid of the princess's retainers puts the whole band out of existence. He then, for the first time, learns that his wife is in reality the princess.

"THE DREAM CHILD"

Two-Reel Feature Made by the American Film Manufacturing Company. Released Feb. 23.

Jack Williams Ed. Caxen
Vivian Reynolds Winifred Greenwood
John Reynolds, retired banker.
George Haldane, club man William Bertram
Katherine Bolling George Field
Johnny, son of Vivian Josephine Ditt
Harry Colby Albert Cavens
Beaves Hanson

This is a two-reel offering of the kind that reaches after pathos and gets it. The subject is based on the idea of the little child that melts the obdurate hearts of his sires. There is a good deal of artistic fade-away used in this film. Also, there is lots of action and a complicated sort of a condition that has put the director on his mettle to present the subject in a manner clear to all. That he has succeeded is greatly to his credit. The interpretation by the above ably cast was of the higher order. Winifred Greenwood as the girl does strikingly well. The picturing is of the pleasing order, clear, and not straining to the eyes.

Two partners desire that their children shall marry, and by chance the children are in love with one another. The boy leaves to get some advanced ideas in art at Paris, while the girl falls in love with a worthless man whom she marries secretly. For this she is driven out of her father's house. Soon her husband deserts her and she is forced to take in sewing in order to keep herself from starvation. Her little boy sells newspapers and one day meets his grandfather. The latter drives the child away harshly and later, when an image of the child, glorified, appears to him, repents. He then searches all over the city for the child and one day succeeds in finding him. Led by the boy, he finds the mother, his own daughter. Won by the grace of the child, he forgives and takes the mother home. The husband has meanwhile died, so that she is free to marry the artist who has waited faithfully for her these many years.



"THE SPRINGTIME OF LOVE."

Scene from Famous Players' Company's "Pride of Jennico."

"THE DEVIL'S ASSISTANT"

Two-Reel Pathe Film Featuring Asta Nielsen. To Be Released Feb. 26.

Professor Harlow Mr. Seldeneck
Marten, an artist Mr. Wideman
Hans Braun Mr. Wergitzsch
Hans Meyer Mr. Alben
Hanna, his daughter Asta Nielsen

More pictures of this caliber are needed to give Asta Nielsen a thoroughly favorable introduction to Americans. She is not known in the United States as she deserves to be; her name does not fall readily from the glib tongues of motion picture "fans," even her features on the screen may fail to evoke memories of previous photoplays, but all that will be remedied if the Pathe Company continues to exploit her in productions on a par with *The Devil's Assistant*. No lover of good acting will watch a running of these two reels and promptly forget Asta Nielsen's irresistibly sympathetic portrayal of the unfortunate Hanna. In Germany she has a following that would make many American stars envious, and with a little judicious coaxing there is no reason why it should not be drawn across the sea. Her method is not typically German, or typically anything, except human. She does not depend upon a pretty face and figure and a few stock mannerisms; rather upon acting, and remarkably varied acting it is.

Enthusiasm over this particular film is aroused by the happy blending of a strong story, suggestive acting in the three dominant parts, and a fine regard for the details that give tone to an artistic production. There is a unity of effect in the staging and playing of each scene and a quite flawless photographic perpetuation of it all. The characters live and sin (some of them, at least) and are left at a climax of their

suffering. Here is the skeleton on which the story is developed.

Hanna's father is a shiftless, impecunious drunkard; her lover is an honest gardener in the employ of Harlow, a prominent artist, who conducts an art school. He advertises for a model, and Hanna is engaged. Soon she falls in love with Marten, a promising young painter. He leaves her in favor of Harlow's daughter, and Hanna, broken-hearted, following the example of her father, becomes a drunkard.

A year later, Marten, in search of a model to pose for a painting of hopeless despair, finds Hanna in a dive. She is the picture of hardened sin and misery. His offer to engage her as a model is accepted, and soon the portrait is progressing famously. The girl's father dies as a result of intemperance. Hanna is shocked into a determination to turn over a new leaf, and promises to marry her honest lover, Hans. She is happy, the expression of hopelessness leaves her face, and the artist is without a suitable model for his picture. He plies her with drink, makes violent love to her, and succeeds in arousing the evil nature which she had struggled to overcome. His masterpiece is completed, but the girl is lost; even the long-suffering Hans refuses to condone her downfall. Then the climax. Hanna tears the canvas to shreds and goes out into the street, back to the misery, the despair, the sins of her father.

Obviously, there is material here for a stirring drama, and not once is it slighted. Three times Miss Nielsen touches high points in emotional acting—when she meets her recreant lover in the dive, when she stands beside the lifeless body of her father, and in the studio temptation scene.

She is an actress who sheds real tears and can make an audience follow suit.

"THE SQUAW MAN"

Six-Reel Film Adaptation of Edwin Milton Boyce's Play. Produced by the Jesse L. Lasky Feature Play Company.

Captain James Wynnegate Dustin Farnum
Earl of Kerhill Monroe Salisbury
Diana, Countess of Kerhill Winifred Kingston
The Dowager Lady Kerhill Mrs. A. W. Fison
Lady Mabel Wynnegate Halide Fuller
Big Bill Dick La Reno
"Cash" Billy Elmer
Nat-U-Rich Red Wing

Jesse L. Lasky gave a little surprise party at the Longacre Theater one morning recently, for the benefit of his friends and others—the others being a varied assortment of motion picture men, theatrical men, actors and actresses. It was a happy, enthusiastic, and, in spots, distinguished party that filled all but the very front rows of orchestra chairs and made a presentable showing in the balcony.

The performance comprised no more and no less than had been promised, yet for ninety-nine per cent. of the audience there came a surprise—and a big one, too. On the way out there was a tendency to doff hats to Mr. Lasky and acknowledge the surprise something after this fashion: "You jump into a game that many hard-working men have been studying for the past twenty years, and the very first time up at bat you pound out a home run." Yes, it was a surprise.

Without risking dangerous comparisons, it is only fair to place *The Squaw Man* among the few really satisfactory film adaptations of plays. In point of sustained interest it gives place to none; the acting offers no cause for criticism, the settings are notably appropriate, and, best of all, there is a real story told in photographed action, not in lengthy sub-titles, illustrated by fragmentary scenes. When the poor projection at the Longacre Theater did not throw the picture out of focus, the photography appeared to be clear. Here, as has been the case at many private showings in "legitimate" theaters, fine photographic effects must of necessity have been lost in a faulty presentation of the film.

As director-general, we presume that first credit for a skillfully directed drama belongs to Cecil B. De Mille, but this need not detract from the honor due Oscar C. Apfel, who we understand, bore the brunt of the actual work. Not once in the entire six reels is the story allowed to drag, yet there is no appearance of undue haste. Characters and situations are permitted to develop naturally and a dramatic crisis is made to score for all it is worth.

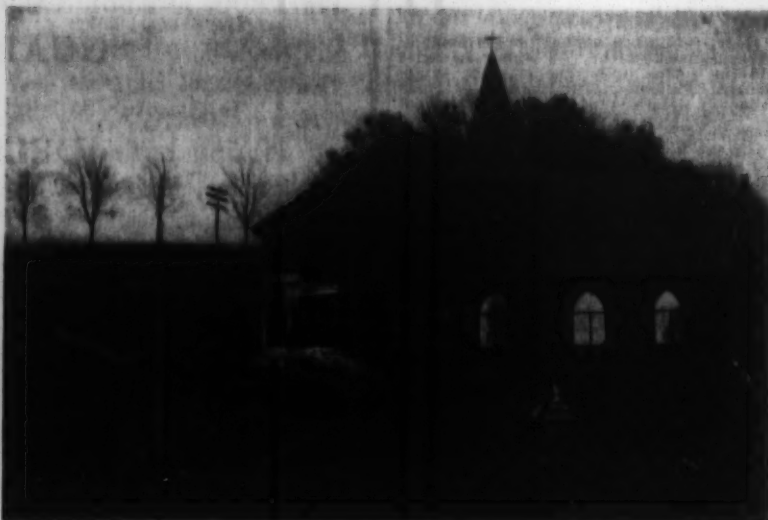
In the first reel we are shown the situation that drives James Wynnegate from England. How, when his cousin, the Earl of Kerhill, squanders a trust fund, he shoulders the blame even in the eyes of the Earl's wife, Diana, whom he loves. A thrilling escape from a burning schooner supplies much of the excitement in the second reel, which brings James Wynnegate, now passing under the name of Jim Carson, to New York, where he encounters Big Bill. From here on the scenes are for the most part laid in the West, where Carson meets and marries Nat-U-Rich, the Indian girl, after she has rescued him from death in a most ingenious manner. Another telling bit of action shows the Earl of Kerhill falling into a mountain crevice. He is mortally injured, and with his last words confesses his guilt, exonerating Carson. Diana goes to America to find that the man she loves has become a husband and father. As a termination to a number of truly pathetic scenes, Nat-U-Rich shoots herself, thus clearing the way for Carson to return to England with Diana and his son.

This hasty resumé of the story gives no idea of its variety of interest and much less does it suggest the small details of "business" that, when properly handled, mean so much. *The Squaw Man* is filled with personal touches that bring the characters close to the hearts of an audience—Carson, Little Hal, Big Bill, and Nat-U-Rich in particular, are animated with the spark of life.

Admirers of Dustin Farnum are going to find that his earnest acting, his reserve and his force are quite as effective on the screen as on the stage. His virile personality and powerful physique are ideal for the role of the Squaw Man. Second interest centers in Red Wing, who is well known for her playing of Indian roles, whereas Dick La Reno makes a tremendously likable and human figure of Big Bill. Other members of the cast, with the exception of Red Wing's father, seem peculiarly well suited to their parts.

Attention should be called to the effective use made of speaking sub-titles. They are in character, so to speak, and frequently get a laugh or applause by reason of their appropriateness. Take the remark of Big Bill, for example, "Let's go West, where folks keep their hands in their own pockets," and that is only one of several that "get over" with a "punch." Then there are numerous little niceties of production, even taking novelties, such as the scene showing Carson reading a magazine on a page of which there appears the picture of a woman that dissolves into a likeness of Diana, of whom Carson is thinking.

A few slips may be ignored in the face of so many positive virtues.



THE CHURCH ALONE STANDS IN "THROUGH FIRE TO FORTUNE."

Or, "The Sunken Village;" Lubin Feature on General Film Programme.



BIOGRAPH FILMS



FOR THE WEEK COMMENCING MARCH 24, 1914

MONDAY

THURSDAY

SATURDAY



A BUNCH OF FLOWERS

A Patient Little Wife Awakens Her Husband to His True Self



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Farce Comedies



CHILDREN OF DESTINY

A Brother Saves His Unknown Sister from Disgrace

BIOGRAPH COMPANY NEW YORK

"COMEDY AND TRAGEDY"

Two-Reel Feature Produced by the Edison Company Under the Direction of Walter Edwin. Released March 6.

Monsieur Marc McDermott
Ella Valet Harry Eyllings
Captain Duval Augustus Phillips
Miss Yvette Mary Fuller

This is a real dramatic offering. This is one of those treats that greet the blasé critic with a pleasant shock. In it there is not a single fault to be found. On the contrary the height of praise is none too great for this masterpiece of the silent drama. This same subject was released about a year ago as a one-reel subject. In the present instance it has been enlarged to two; two reels full of heart interest, throbbing excitement, and suspense. Marc McDermott as the haughty, selfishly cruel French nobleman, is the refinement of all the attributes which make up this salient character. Mary Fuller, the versatile Mary Fuller, again registers her supremacy in taking the part of the French actress. Augustus Phillips, in a less emotional part, has made the part he plays the other dominant character in the plot. Walter Edwin has handled the "extras" in masterly fashion. That, exceptionally clear focussing by the camera man, and sumptuous settings, make this play one of those film classics whose advent is hailed, only too seldom, with delight.

Monsieur, who loves the actress, Yvette, suspects his inferior, Captain Duval, of being in love with her. Rightly too, as we are shown in several interviews. Having ascertained the truth, he provokes the Captain into a duel. They begin, after the Captain has written a farewell note to Yvette. She is entertaining a select company of friends, and to decide a wager, is acting for them, first comedy and then tragedy. As she finishes the comedy the note arrives. What the audience take for tragedy make-believe, is real enough. She hurries to the scene of the duel and finds a covered figure on the ground. Slowly uncovering it, for the Monsieur is known as an expert swordsman, she finds his body stretched lifeless beneath the covering. Captain Duval enters, and the lovers are clasped in each other's arms.

"THE PRICE OF A RUBY"

Two-Reel Drama Produced by Lubin Company. Released Feb. 18.

Ralph Johnstone Harry C. Myers
Mary Starr Jean Armour
Amy Gerard Rosemary Theby
Paul Jeffrey Raymond Hackett
Dr. Long Earl Metcalfe

A straightforward, sincere, heart-interest tale of contemporaneous life, carefully presented and persuasively acted, especially by Rosemary Theby in the role of Amy Gerard, first introduced as a poor, overworked shop girl. No doubt the story is an oft-repeated blending of familiar ingredients—poor girl, stolen jewel, honest husband who refuses

to forgive when he learns the truth, years of hard work to repay the debt, and the ever-present child to unite husband and wife—but however old, their power to touch the emotions remains.

It is good to watch an actress of Miss Theby's ability build up interest in a character such as that of Amy Gerard and make it appear normal during difficult moments. How easy it would be, for instance, for a less resourceful player to lose the sympathy of an audience in this situation, which forms the basis of the play.

Amy, having fainted while at work in a department store, is befriended by a wealthy young woman of charitable inclinations. She is even taken to the home of her benefactor and treated as a guest for several days. To repay this kindness, the girl steals a ruby, pawns it for \$1,000, and promptly indulges a taste for expensive clothes and luxurious living.

Now, according to all orthodox morals, Amy is no more than an ungrateful little thief who deserves to be arrested and put in jail. It remained for Miss Theby to make her a victim of circumstances with a normal liking for the comforts of life. The audience is in league with Amy. It wishes her luck when she marries a prosperous young broker, and it thinks him a good deal of a cad when his wife confesses and is told that she is not fit to rear their child. Out she goes to earn the \$1,000 at sweatshop work and, of course, in the end she succeeds and is welcomed back.

For the most part the development of the action is reasonable, but once in a while the characters behave rather oddly. Is it probable, for example, that a woman, having just received a valuable ruby from her fiancé, would allow many months to pass before noticing that it was missing from her jewel case? Defects in the film are of minor importance, however, for it achieves its purpose extremely well.

Harry C. Myers, in the part of the husband, acts with unflinching discretion, and Jean Armour is satisfactory as the wealthy woman who aids Amy. There is no flaw in the clear, steady photography.

North of 53 Degrees (Kay-Dee, Feb. 27).—This is a strong two-reel drama of Canadian frontier-trapper life which grips, scenically and dramatically it is almost perfect. Photography and characterization are fine. Poleon, the trapper's daughter, is seduced by Louis, a lieutenant in the Canadian mounted police force. He starts out on the march to the far north, where he hopes to elude the vengeance of Poleon. The latter returns from a trapping expedition, and is told by the priest that the daughter has died the week before, betrayed by the wicked Louis. With an Indian guide Poleon trails Louis North of 53 parallel, where that wicked one has secured work in a factory. Here he has already attempted to win the factory owner's pretty daughter, who repulses him. When her father tries to compel her to marry the second she runs away, and after a tortuous journey through a blinding blizzard she arrives at the hut of Poleon and the Indian, with Louis close upon her track. Entering the shack to reclaim her he is set upon by Poleon and the Indian and slain.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY

SCENARIO EDITOR

The Harmless One
Coming—adaptation
The Daughters of Men
(5 Parts)

GEORGE W. TERWILLIGER

Produced—Chas. Klein's The Daughters of Men (5 Parts)—The Gamblers (5 Parts)

The Reward
The Two Roses (3 Parts)
A Desperate Chance

ROMAINE FIELDING

Author—Actor—Director

The Blind Power (3 Parts)
When Mountain and Valley Meet (3 Parts)
The Man from the West (3 Parts)

CLAY M. GREENE

Through Fire to Fortune or The Sunken Village (5 Parts)

A Strange Melody (2 Parts)
The Sleeping Sentinel
Treasures on Earth (3 Parts)

SHANNON FIFE

Just Clay's Little Way
A Question of Right (3 Parts)
His Code of Honor

EDWIN BARBOUR

Home Sweet Home (3 parts)
When the Earth Trembled (3 Parts)
The Special Officer (3 Parts)

EPES WINTHROP SARGENT

Father's Temper
The Female Book Agent
A Dangerous Case
Just a Note

EMMETT CAMPBELL HALL

The Blinded Heart
The House of Fear (3 Parts)
The Catch of the Season
The Battle of Shiloh (4 Parts).

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NEW THEATERS

A. Sigrist has made arrangements to lease a new photoplay theater now building in the northwest part of Decatur, Ill. This will make three photoplay theaters that Mr. Sigrist will control.

The new Virginia Theater, Atlantic City, N. J., announcement of which was made in last week's issue of *The Mirror*, enjoyed a most auspicious opening. The house is the last word in Atlantic City motion picture theaters, and in many ways equal to the "legitimate" theaters of the seaside resort. Girl ushers, redex lighting and the best of furnishings tend to give the theater an air of refinement. A large pipe organ has also been installed. The Klein feature, *Antony and Cleopatra*, is the opening attraction. Max Farish is managing the playhouse, which is one in the string owned by the Snellenburg Amusement Company.

A \$10,000 pipe organ has just been completed and installed in the Majestic Theater, Columbus, O., and organ recitals are the attraction each Wednesday. Thomas S. Callis, a prominent local organist, presides. The Majestic is featuring Famous Players productions.

Denver's new motion picture house, the United States Theater, situated in the busiest part of the city, promises to be very popular. It has a capacity of 1,200, with modern ventilation systems and attractive rest rooms for women. The Lion and the Mouse proved a strong drawing card for the opening week. The Day of Days follows.

Mobile, Ala., is boasting a new photoplay theater, the Empire, which has introduced many new ideas in picture theaters to that city. The new house seats 500, is giving a carefully selected programme with a six-piece orchestra. An attractive exterior, pretty surroundings for the picture and a new patent screen are among the features. Up-to-date ventilation arrangements have been made, and facilities are had for the showing of both Kinemascope and black and white pictures. Joseph Bianchi is manager of the Empire.

The Forrest Theater, Detroit, has been converted to pictures, with an accompaniment of small-time vaudeville. Starting Monday, the pictures took possession, with the new price scale, 10, 15 and 20 cents.

Tom Moore, the Washington exhibitor, is meeting with great success at the Orpheum, the latest addition to his long string of photoplay theaters. Feature multiple reel pictures, with Tom Moore's usual methods of carefully exhibiting the pictures, are producing results.

The new Crown Theater, Haverhill, Mass., opens today. The theater is located in the residential section, seats about three hundred, and is under the direction of Messrs. Laundry and Lemieux, lessees.

Attention! Scenario Writers!

I have a worth while proposition to make all scenario writers who are now disposing of their scripts regularly. Write me stating titles of all scenarios you have had produced and by whom; scenarios now sold but unproduced and to whom. This is a bonafide proposition to writers who can produce the goods.

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ROSEMARY THEBY

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Current Releases—*The Pale of Prejudice*; *The Price of a Ruby*—2 Parts

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Releases (A Cruel Revenge—Two Parts)

CURRENT RELEASES: ROSETTA BRICE

Cruel Revenge 2 Parts

The House of Fear 2 Parts

The Servant of the Rich

The Price of Victory 2 Parts

Leading Woman

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With JAMES CRUZE and FLO LA BADIE

J. SEARLE DAWLEY

Director—Famous Players Film Co.

Current Releases: { THE PRIDE OF JENNICO—Feb. 20th

TERWILLIGER OFF FOR SOUTH

George W. Terwilliger, who is directing a Lubin Company, is leaving with his troupe of twenty players for St. Augustine, Florida. Here *The Man From the Sea*, by Paul Dickey and Charles Goddard, will be filmed, as well as several of Terwilliger's original scenarios. Among those who are slated to be in the party of the Southern tourists are: Mr. and Mrs. G. W. Terwilliger, Anna Luther, Kempton E. Greene, Mary Keane, Earl Metcalfe, Mr. and Mrs. Fortier, P. Thad Volkman, May De Metz, William S. Cooper, chief photographer, and a crew of stage hands.

LICENSED FILM RELEASES

Monday, March 2.

(Bis.) A Bunch of Flowers. Dr.
(Edison) Mr. Sniffkins's Widow. Com.
(Kalem) Cheat of Fortune. Two parts. Dr.
(Pathe) Pathé's Weekly. No. 18, 1914.
(Rel.) The Tragedy of Ambition. Two parts. Dr.

(Vita.) Buffalo Jim. Dr.
(Cine) The Diamond-Maker. Two parts. Dr.
(Edison) With the Eyes of Love. Dr.
(Esa.) The Lone Cold Night. Dr.
(Lubin) The Best Man. Com.
(Lubin) That Terrible Kid. Com.
(Pathe) The Second Generation. Dr.
(Rel.) The Smuggler's Sister. Dr.
(Vita.) The Sacrifice of Kathleen. Two parts. Dr.

Wednesday, March 4.

(Edison) An Absent-Minded Mother. Com.
(Edison) A Four-Footed Desperado. Com.
(Esa.) "Presto" Willie, Magician. Com.
(Kalem) The Intrigue. Two parts. Dr.
(Lubin) In the Gambler's Web. Two parts. Dr.
(Pathe) Hogan's Alley. Com.
(Rel.) The Countess and the Burglar. Dr.
(Vita.) A Pair of Frauds. Com.

Thursday, March 5.

(Bis.) Politics and Sublimation. Com.
(Bis.) Pa and Ma Slope. Com.
(Esa.) The Conquest of Man. Dr.
(Lubin) His Wife. Two parts. Dr.
(Rel.) Wily Willy and the Telephone Crime. Com.
(Mellie) A Villain Scandal. Com.
(Pathe) Pathé's Weekly. No. 19, 1914.
(Pathe) The Brother Counts. Two parts. Dr.
(Rel.) Little Lillian Turns the Tide. Dr.
(Vita.) Silent Trails. Dr.
(Vita.) Scenes in Norland. Se.

Friday, March 6.

(Edison) Comedy and Tragedy. Two parts. Dr.
(Esa.) Chains and Bonds. Two parts. Dr.
(Kalem) Hiram's Hotel. Com.
(Lubin) Beauty and the Educated Horse. Eds.
(Lubin) A Band of the Northwest. Dr.
(Rel.) The Renegade's Vengeance. Dr.
(Vita.) The Speeder's Revenge. Com.

Saturday, March 7.

(Bis.) Children of Destiny. Dr.
(Edison) When the Cartridges Filled. Dr.
(Esa.) Sophie's Birthday Party. Com.
(Kalem) The Hopi Raiders. Com.
(Kalem) Unveiling the "Maine" Monument. Top.

(Lubin) When Dooley Passed Away. Com.
(Pathe) On the Altar of Patriotism. Dr.
(Vita.) The Mischief Maker. Dr.

UNIVERSAL FILM RELEASES

Monday, March 2.

(Victor) The Man Between. Two parts. Dr.
(Imp) Testing Bill's Courage. Com.
(Powers) The Tale of a Dog. Com.
(Powers) Trieste to Porto Rosa, Austria. Se.
(Gold Seal) By Radium's Rays. Two parts. Dr.
(Crystal) Some Pull. Com.
(Crystal) A Strange Bird. Com.
(Univ. Int.) Universal Int. Gets a Goat. Com.
(Nestor) The Voice of the Viola. Dr.
(Joker) Trade in Soles. Com.
(Rel.) The Diamond Master. Three parts. Dr.
(Univ.) Animated Weekly. No. 104.

Thursday, March 5.

(Imp) The Oath Mine. Two parts. Dr.
(Rel.) The House Across the Street. Dr.
(Frontier) Pretzel Captures the Smugglers. Com.
(Nestor) She Was Only a Working Girl. Two parts. Com.
(Powers) The Hand That Rules the World. Dr.
(Victor) The Nemesis That Passed. Dr.
(Joker) A Mexico Mix. Com.
(Frontier) The Mystery of Buffalo Gap. Dr.
(101 Bison) The Yaqui's Revenge. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, March 2.

(Amer.) The Crucible. Dr.
(Keystone) Not yet announced.
(Rel.) Not yet announced.
(Kay-Bee) Not yet announced.
(Mal.) The Stronger Hand. Two parts. Dr.
(Than.) The Desert Tribesman. Two parts. Dr.

Wednesday, March 4.

(Beauty) Italian Love. Dr.
(Broche) Marie. Two parts. Dr.
(Mutual) Mutual Weekly. No. 62.
(Amer.) The Pursuer Pursued. Dr.
(Domino) Wearing of the Green. Two parts. Dr.

Friday, March 6.

(Keystone) Not yet announced.
(Kosmic) Not yet announced.
(Kay-Bee) Not yet announced.
(Princess) Her Way. Com.-Dr.
(Than.) Not yet announced.
(Amer.) A Child of the Desert. Dr.
(Keystone) Not yet announced.
(Mal.) The Doctor's Story. Dr.
(Rel.) Not yet announced.

EXCLUSIVE SUPPLY RELEASES

Tuesday, Feb. 24.

(Gaumont) The Missing Pearl. Dr.
(Gaumont) A Tin and a Star. Com.
(Blache) Dream Woman. Four parts. Dr.
(Gaumont) The Better Man. Three parts. Dr.

SELIG



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No. 6

Three Bags of Silver

Having restored the Sacred Elephant to the Walled City, Kathlyn and her party resuming their journey, are captured by brigands, and held for ransom. Kathlyn and Bruce are lashed to the tiger's cage, but make a wonderful escape.

In Two Reels Released March 9

March 10th—"SUPPRESSED NEWS"

A reporter stops "a run on the bank," loses his own roll and wins the girl.

March 11th—"THE SPEEDWAY OF DESPAIR"

Embittered by false imprisonment, a convict gives up his desire for revenge.

On the same reel with

"THE CATHEDRAL AND LEANING TOWER OF PISA"

March 12th—"KID PINK AND THE MAHARAJAH"

A braggadoccio sheriff dreams that he is a hero—and then wakes up.

March 13th—"ELIZABETH'S PRAYER"

A little girl's petition re-unites mother and father.

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REVIEWS OF FEATURE FILMS



Chains of Honor (Pathé, Feb. 14).—Here is a two-reel photoplay of general excellence, and any criticism that may be ventured would be only of the superficial kind. The acting and characterization are good throughout. Each individual in the cast played his or her part capably, and there was no overacting. Good "team work" best expresses it. Cesare Gardoni, an Italian financier, has married a second time—a young but easily tempted woman. Favri, Gardoni's young secretary, is the fiancée of Stella, daughter of Gardoni by his first wife. The stepmother falls in love with Favri, and writes him a note to pay her a clandestine visit in her room. He fears the note, and carelessly leaves it in the office waste basket. Then he goes to see Madame Gardoni, but proves himself equal to Joseph in virtue and does from her. Giuseppe, Gardoni's clerk, seizes the opportunity and steals a large sum of money from the office safe, using the keys which Favri had carelessly left on the table. Gardoni later misses the money, calls in the inspector of police, and the guilty one proving an alibi, the crime is fixed on Favri. Then the keen-sighted police finds the note from Madame Gardoni to Favri, puts two and two together and quizzes Madame Gardoni. She confesses that Favri had visited her in her room. The inspector then examines the door of the safe and finds the finger prints of Giuseppe, the wicked clerk. With charming grace the inspector assures Madame that her secret love for Favri will be kept a secret. The drama closes with Favri and Stella happily reunited, his innocence proven, and the indications that Madame Gardoni will thereafter be a more obedient spouse. The culprit, Giuseppe, is led away into outer darkness.

The Artist's Model (Cello-Kleins, Feb. 17).—This is a two-reel dramatic feature unsurpassable in a good many respects. Francesca Bertini and Albert Collins are two of the well-known artists who contribute the most understandable of pantomime to this film. The acting is at all times and in every scene a decided aid to the excellence of the whole. The subject is that of infidelity. Unlike a good many offerings of its ilk, it closes with an unexpected climax that easily raises the film out of the average, were this the only feature of note. In the matter of setting, the film is a wonderful example of staging. The exteriors form a pastoral picture of great beauty, a country-side landscape of shifting and increasing beauty. Then in the latter part of the play the scenes are mostly interiors, and here the camera has again excelled in the matter of lighting and exposure. Scenically, the film is not only flawless but superb. The story is strong. A slight diversion is in the form of a graceful ballet conforms to the conventionality of that sort. It is slightly incidental to the rest of the plot but pretty. The film is interesting at all times. The artist goes to the country to paint, and here meets a beautiful shepherdess, whom he instantly loves. A year later finds them happily married and installed in his home, where he lavishes upon her every luxury. But times are changing hard, and work scarce, so that he can no longer satisfy her expensive whims. Spoiled by her luxury of the past year, she learns to yearn for a rich banker, and the latter secures some notes of the artist's, so that the latter is forced to divorce his wife, who marries the rich banker. His inspiration now deserts the artist, and he cannot pay his rent, so poor he has become. In desperation, he calls on his former wife, and begs her to pose for him, if only for a day. She laughingly and scornfully refuses. He leaves heartbroken and dejected, and she is threatened with eviction. She reads it. Softened, she goes to his studio. Here he finds her posing in place of a marble bust that he has sculptured of her, and in his fury he at first almost chokes her. Then, realizing the state of affairs, he takes her in his arms. But the legal ethics of the situation in this and several other respects will have to be satisfied.

For the Family Honor (Rez, March 20).—This is a two-reel feature drama staged by Robert Leonard and acted in the lead by him. Hazel Buckham plays opposite. The offering possesses many dramatic and pathetic possibilities, but in the way it has been handled seems a good deal of its strength. There are many false motives that rob this play of its vigor. This improbability throughout the film is its greatest drawback. Another is that there are too many cutbacks. In favor of the picture is its clear photography and capable acting. The leader is a band of thieves poses as an earl, and wins the love of a certain rich girl. A girl in his band reforms, and gets a position as maid in the house of the rich girl. Suddenly faith for her mistress decides the maid to show up the true character of the man who poses, and to this end she allows the pseudo-earl to kiss her with her mistress looking on. That betrays the chances of the "earl." But the maid fears she must leave, as the leader has threatened to send her brother to the gallows if she betrays him, the leader. However, the meeting place is raided by the police, the leader is shot, and when the maid reads the news, she feels secure in promising to marry the son of the house.

Into the Foothills (Relair, March 11).—A carefully staged drama of life in the open, with sun-play a plenty throughout the two reels of its unfolding. The story follows the fortunes of Steve, a miner who strikes it rich, and is waylaid by old Barker, a renegade settler, who causes the death of his own wife over the dead. Steve does not die, but is taken care of by a party of miners. Barker deserts his pretty daughter Ruth, who then makes her home in Steve's deserted shack. She, too, stumbles on Steve's find of gold, and is later protected by the miners from a gang of marauding Mexicans, who set fire to the shack. The miners are about to kill themselves and Ruth, as they are not fall into the hands of the Mexicans when they are rescued by a troop of ranger police. Barker is killed by the Mexicans before he gets far away from the scene of his villainy. It will be seen

that there is killing right and left in this drama, but it is not haphazard for all that. There is fine characterization on the part of the cast, and the setting is colorful all through.

The Devil Fox of the North (Relair-Universal, Feb. 26).—This two-reel picture certainly has atmosphere above all things. Its worst fault is that the story seems to be drawn out toward the close. Barbara Tennant plays the role of a prima donna, who, becoming tired and unloved by the stress of her season's work, seeks the pine woods in order to recuperate. Geraldine, as she is called in the picture, causes a commotion among the woodmen, and all are anxious to serve her. An Indian girl comes into the camp tells of seeing a devil fox, relating at the same time the significance of a tradition which is common among the Indians that the devil fox brings bad luck. The wilful prima donna decides that she will own a devil fox skin, refusing the beautiful skins of another animal offered her by one of the men who has become enamored of her. A pretty scene occurs where he sets out in his little birch canoe to hunt for the coveted skin. His rival also sent on the same mission by Geraldine is fortunate in getting one, which is stolen from him by one of the drunks of the camp, who is about to prevent it to the monster when Arsene, the owner of the skin, enters the cabin. The picture is given a pathetic ending; the Indian girl is shot; Geraldine returns to the city in the face of protests from Arsene, who later follows her in an endeavor to persuade her to marry him. The singer, believing that she should not forfeit her career of fame, is obstinate; and, returning to the north woods to live, she finds that Arsene has gone down the same trail from whence none ever returns. The story has been written by Mrs. Marian Brandon.

The Legend of the Phantom Tribe (Relair, Feb. 28).—A story of early Indian days, told in two reels, with a plot leading itself to splendid dramatization of a rugged sort. The action was rapid and redolent of the woods and fields. Deerfoot (William Clifford), and Bearclaw (Sherman Bainbridge) are rivals for the hands of the pretty Indian maiden, Morning Star, daughter of Chief Mooney (William Ellingford). The chief decides that his daughter shall belong to the one of the two braves who brings back the skystone, which he hurls into the fields from a sling. The wily Bearclaw has a duplicate of the skystone, but Deerfoot, who finds the real one, changes into a bear by Wanda, the witch woman. Morning Star is about to become Bearclaw's squaw, when she is carried off by a hostile tribe. She is later rescued by Bearclaw, as she is about to be burned at the stake. Wanda causes the phantom of the slain women to roam the earth, causing death to the first-born sons wherever they rush through the camps of the victors. Eventually Deerfoot is restored to human form. Bearclaw becomes the bear, and Morning Star becomes the bride of Deerfoot. Wanda meets death, and she comes to wander the earth with the phantom tribe. The double exposure to show the wraiths of the wandering Indians was very cleverly done.

The Stepmother (Victor, Feb. 27).—A two-reel drama, with Florence Lawrence and Matt Moore in the leading roles, both giving performances of strong individuality. The work of these two film players is a delight to watch, their portrayals in this instance being of marked distinction. This offering called for a depth of feeling and facial acting that required skillful handling. Miss Lawrence especially moved through the scenes with her well-known artistry and commanding sense of dramatic values. The story is told in a few words: Bob marries the younger of two sisters, Flo, the elder, also being in love with him, and bearing the loss with tragic resignation. Bob, however, is happily married, and five years later we get a glimpse of the happy home, graced with the presence of two kiddies. Then the young mother dies, and Bob marries Flo, so that the children may have a mother's care. She is jealous of his love for the children, but when one of them is taken ill with scarlet fever and the "stepmother" nurses it back to health, the love of Bob and Flo is awakened. The direction was excellent in the minutest detail, and the photography above reproach.

The Touch of a Child (Imp, Feb. 23).—A two-reel drama featuring King Baggot as a wealthy New York artist, who travels to Paris to visit his sister, sets into an altercation with a gambler and kills him fairly in a duel. It is an offering of sterling worth, calling for a great deal of close-up photography, which gave free scope to the actor's abilities of facial pantomime. It has a plot ingeniously conceived and interestingly unfolded. Perhaps a little more elaborateness in the setting of the Paris hotel scenes would have added to it as a finished production. King Baggot's well known skill with the fade is utilized to good advantage in the drama, and he makes the most of it. When Paul Vivian is visiting his sister and aunt in Paris, they one evening dine at a fashionable cafe where De Bray, a gambler, insults Paul's sister. Later they settle the matter with rapier, and De Bray is killed. Paul goes Paris alone. Then Maurice De Bray, a physician, and brother of the slain gambler, and who has sworn an oath to kill his brother's slayer, meets Paul's sister, and they are married. They live happily for a number of years, and have a little daughter. One day Paul comes to visit them, and the doctor learns that Paul is the slayer of his brother. He at first vows that he will carry out his oath, but the pleadings of his wife and brother-in-law lead him to stipulate that the first man whom his little daughter will touch when she runs into the room must go into the garden and kill himself. After a few tense moments the little girl runs up to them, and takes hold of the hand of each of the two men simultaneously. It appears to be a providential decision, and they are all happily reconciled.

KALEM FILMS

THE SECRET OF THE WILL

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How a plucky girl brings a villain to justice and compels him to restore a fortune stolen from her father, will hold the interest from the start.

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THE MEDICINE MAN'S VENGEANCE

IN TWO PARTS.

Featuring PRINCESS MONA DARKFEATHER

The terrific battle between Indians and whites; the fate which overtakes a faithless squaw, two of the breathless incidents.

Released Wednesday, March 11th

Superb 1, 3 and 6-Sheet Posters for this headliner

HER FALLEN HERO

How two "busted" actors get a meal, makes this one long laugh.

(On the same Reel)

LOOKING FOR A FORTUNE

A country boy sets out to marry an heiress whom he has never seen. What happens, results in fun galore.

Released Friday, March 13th

Scene from "THE RACE FOR A MINE"

THE RACE FOR A MINE

The struggle on the edge of a cliff; the fate of the bandit who is hurled down the mountainside, make this highly exciting. Released Saturday, March 14th

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"GRASS COUNTY GOES DRY."
Two-Reel Essanay Feature Released March 13.

REVIEWS OF LICENSED FILMS

To Alaska Via the Great Rivers of the North (Essanay, Feb. 17).—This is a one-reel educational feature. The branch it attempts to teach is geography. Starting out by showing on a map where the scenery lies, the film then takes us along these rivers, and by means of interesting views and clear scenes holds the spectator-pupil to his seat in the grasp of its interest. This is a field of fertile interest, and has been well utilized in the present instance. Not the least features of the offering are the dangerous rapids and the boats shooting down their boiling surfaces in paralyzing peril.

Whitely's Balcony Buds (Pathe, Feb. 17).—This is a short comedy, including the well known mother-in-law prospective in its humor. It is a racy comedy full of bright scenes, well lit and finely photographed. There is a continual air of drollery about it, and moreover it is satisfactorily staged. The young man has occasion to dismiss his valet at a week's notice. The man thereupon writes an "ad" to the newspaper, advertising in his employer's name for seamstresses. He also warns the prospective mother-in-law of the event, and the two forces meet at the apartments of the young man. When last seen he was trying to explain away the bad impression secured by mother-in-law. On the same reel with Rambles in Old France.

The Calling of Jim Barton (Essanay, Feb. 14).—This is a one-reel offering with a rapid synopsis of events, leading up to a thrilling climax. The moral that it doesn't pay to commit crime was forcibly drawn. It portrayed the career of crime of a young boy, from the time he first steals from his mother (11 years later, when he is run down by the sheriff, who happens to be his own brother. His father chastises him when he is caught stealing, and he runs away from home. We next see him grown up and a notorious outlaw. A pal betrays him and reveals his hiding place to the sheriff. With a posse, the officer goes to a lonely shack in the woods. Getting to the fair first, the sheriff and Jim have a few minutes alone, the former being heartbroken when he recognizes his long-lost brother in the person of the noted outlaw. The sheriff urges Jim to make his escape before the posse comes, but Jim tells the sheriff-brother to do his duty. In remorse, and not wanting the sheriff to be disgraced, Jim suddenly commits suicide just as the posse breaks into the shack.

The Reward (Lubin, Feb. 14).—Another Western story with an amplitude of run-play and hold-ups crowded into one reel. The settings, photography, and acting each did their share toward making it an offering worth viewing. Ed Brady, a degenerate character, is befriended by Eileen Heron, a young girl telegraph operator. When his gang of outlaws plot to rob the girl of a large sum of money temporarily in her keeping, Brady, having fallen in love with the girl, tries to prevent the robbery. He compels the conductor of the train which had just stopped at Eileen's station to give her the money, to back his train in order to head off the bandits. In the meantime the girl has telegraphed to a nearby station for aid. A posse starts out, and arrives in time to capture the entire gang. Brady, recognized as an old offender, is also caught up in the dragnet. But we are left to conclude that the girl will be waiting for him when the prison door opens to release him. The outlaw was played by Edgar Jones, and Louise Huff was the girl, both giving careful interpretations of their parts.

Her Old Teacher (Biograph, Feb. 14).—Pathe's plenty fills this one-reel dramatic offering: there is many a nub as the scenes succeed each other. The settings in the girls' seminary are full of grace and winning lightness. The photography is brilliant. The construction and the fine unity of the new magazine the interest and suspense in the fate of the old lady. The old lady invests all her savings with a firm that is big in their promises on paper. Subsequently the firm fails. This causes the old lady to seek poorer quarters. One of her former pupils in the school where she taught, finds her in this retreat. She is now happily and comfortably married, and her city for the poor old lady causes her to take her to her home and provide for her for the rest of her days.

An Innocent Victim (Lubin, Feb. 17).

—With surpassing photography, clever acting, rough humor, and some pretty sets this short farce-comedy unrolls with a good deal of exaggeration, but also with a lot of worth. The manuscript is by Egan W. Sargent, and the film was staged by A. D. Hotaling. These in the cast included Ed. Lawrence, John Edwards, Mattie Edwards, Billy Bates, Julia Calhoun, and Walter Hires. John Edwards as the negro contributed a piece of interpretation that will commend it to all who enjoy clever character acting. The colored faces fill the film with glee. The colored man indulges in the doctor's whiskey, whereas the latter puts some kind of salts in the drink. The colored, the doctor's friend, also partakes of it, and the two are almost on the verge of swearing off—only the secret comes out. They are both extremely funny while the dread of death it upon them.

Thou Shalt Not Kill (Selig, Feb. 13).—The chief novelty in this photoplay, written by Arthur Preston Hanks, is in the construction, the merit of which is questionable. Instead of flash-backs we have flash-forwards, and rather mystifying they are to the spectator. The opening scene, without any explanation, shows two soldiers, one in a menacing attitude, with a gun in his hands. Then we are jumped into the story of a bloody family feud, and shown how a man's passions are restrained by a girl, who opens a Bible and points to the commandment, "Thou shalt not kill." Thereupon the man carves a figure six in the bark of a tree to remind himself of the commandment. Years later it appears that the two men, deadly enemies, are enlisted soldiers, and one is paying the penalty of attempted desertion. Again we see the scene with which the picture opened, but this time it is carried further. The man who carved the figure six on the tree is about to shoot his enemy when he recalls the injunction relative to killing. "As I cannot kill you, will you shake hands with me?" he says, and with a hearty handclasp the film ends. It is not a convincing story, and much of the acting is too melodramatic. Photography is good.

Won by a Nose (Pathe, Feb. 13).—Rather broad farce played with much spirit suffices to make a laughable release, running about two-thirds of a reel. At least, we find an unusual, if not altogether delicate situation, in which the heroine suffers from a nose bleed. The nose bleed, in fact, is the really important happening around which the farcical events have been arranged. "I am shown the door by the young woman in question. Lover No. 2 is meeting with high favor when the adored one's nose begins to misbehave. The excited youth snatches a key from the door, and in doing so turns the lock, as the pair discover after the key has been dropped down the girl's back. The youth jumps out of a window, and followed by a policeman and an excited crowd, rushes off to call a doctor. The girl's father returns, and, peeping through the keyhole of the locked door at the blood-covered face of his daughter, thinks she has been murdered. Chases, violent excitation, and a hasty marriage, comprise the remainder of the film. Della Conner, in the role of the girl, appears to be well adapted to light comedy parts. Photography is notably clear.

Unveiling the "Maine" Monument (Kalem, March 7).—A short series of scenes showing the ceremonies about the unveiling of the monument last Decoration Day in New York to the heroes of the Maine. On a length with The Honi Balgars.

Hiram's Hotel (Kalem, March 6).—This is a rapid moving comedy. It is a silent commentary on the pernicious evils of the tipping system as practised in a metropolitan hotel, brought home to the startled proprietor with disquieting vividness. John R. Brennan, Sylvia Ashton, Richard Coburn, and Ruth Roland are the principals. It is of the average as far as setting the laughs is concerned. The country couple live at the hotel in the city, and after giving right and left in tips, they are almost staggered by the size of their room bill. But wait. The proprietor's auto is stuck in the country, and he is forced to apply for lodging at the farm of these same people. They must him a la city style, trick for trick. On the film, he goes back to the hotel and reduces his prices and eliminates tipping. Whereupon the bell boy roars. On a length with "Beauty," Etienne Horse.

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The Ghost of Mother Eve

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NOTES OF THE POWER COMPANY

A. C. Roebuck and E. E. Fulton, of Chicago, and Charles Schneider, of Hartford, Conn., were visitors at the offices of the Nicholas Power Company this week.

L. W. Atwater, sales manager, and F. W. Swett, Boston representative of the Nicholas Power Company, represented this company at the Massachusetts State Exhibitors' ball at Symphony Hall, Boston, and distributed handsome souvenirs. Mr. Atwater reports business in this section of the country unusually good.

Many important installations of Power Cameragraph No. 6A projecting machines were made this week, prominent among which were one to the Commonwealth of Pennsylvania at Harrisburg, Pa., and one in the Gene Gauntier Theater at Kansas City, Kan.

Will C. Smith, assistant sales manager, and Bill Barry, the well-known deposter of the Nicholas Power Company, represented that company at the second annual ball of the M. E. Exhibitors League of Pennsylvania, and distributed very appropriate souvenirs. Of course Bill was there with the Power 6A banner, which he hung in the most conspicuous spot in the hall.

A. J. Lang, of the Nicholas Power Company, is all "dolled up" with new scenery. The export end of the Power machine must be on the rise.

FRANCIS CARLYLE INJURED

Francis Carlyle, of Pathe, is exhibiting a bandaged head as a result of too great realism on the part of Charles Arling. Mr. Carlyle was required by the scenario to be hit upon the head with a chair by Mr. Arling, but the latter got so worked up in his acting that he used more strength than he intended. The result was that Mr. Carlyle was knocked down and out, and a little later the physician took four stitches in his head. The first question Mr. Carlyle asked when he came to was, "Will there be a take on that?"

BOUSHEY TO ESSANAY

Homer Boushey, who has been prominent in the councils of the General Film Company, last week resigned from that company to accept a flattering offer from Mr. George Spoor, of the Essanay Company. Mr. Boushey's ability as a film executive is recognized and much is expected in his new connection.

ECLAIR ISSUES COLOR SERIES

Owing to the success met with by The Serpent in Eden, the Eclair colored photoplay issued recently, that company has decided to issue a series of these tinted pictures. This time they will be comedies of refinement and legitimate humor. The first release on this series will be Birds of Passage, released March 8.

FILMS FAMOUS SKATERS

Colin Reed, who engages the people at the Seig plant in Chicago, for extra service, recently took two camera men to Garfield Park and filmed some excellent skating feats of Alfred and Sigrit Nemes, who famous fancy skaters now appearing in Chicago. The exhibition was viewed by over 20,000 people and afforded good opportunity for views of winter scenes in the park, showing the crowd on and off the ice.

MORE PATHE COMEDIES

Every other Wednesday, starting March 26, the Pathe Company will release a special one-reel comedy. Chief Director Gassner and Donald MacKenzie will be the directors of these comedies.

Photoplay Masterpieces

JUDITH

—OF—

BETHULIA

By **THOMAS BAILEY ALDRICH**

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REVIEWS OF LICENSED FILMS

A Soldier of the C. S. A. (Selig, Feb. 15).—This is a one-reel film drama all about the Civil War and veterans set in an atmosphere of pathos. The old veteran of many a bloody conflict is forced by his landlady to go out on the streets to beg a living. He has nothing left but the reminiscences of his past glorious career, which he glimpses in a number of fade-away scenes. So he takes his fiddle and goes on the street corner to earn a living. At last, almost starving, he happens by the house where some veterans are celebrating the birthday of one of their number. They also recall the old days, these scenes being the same as those the other recalled. The starving man climbs in the window and, trying to steal some food, is caught. Hasty explanations soon excuse his deed and we see the united veterans in reunion assembled, the erstwhile starving man the center of the happy group. Presented in a novel manner, the film tells an interesting story, certain to make a strong appeal.

The Delayed Special (Kalem, Feb. 28).—This is a one-reel dramatic offering, a railroad story that is produced with all the atmosphere of the train world. The two striking features of this play are the excellent photographic work and the real atmosphere of the railroad. The yards, the telegrapher's office, the speeding trains, the excitement of the thing, all are here shown with a realism that blends itself with the plot in believable fashion. Helen Holmes as the telegraph operator gives the most likable interpretation. The play is full of excitement and suspense for the spectator from the first to the last. The little brother of the telegraph operator is injured by falling from the tree. She telegraphs the news to her friend at the dispatcher's office, but he cannot get the consent of the dispatcher to flag the train. This train was chartered for a long jump from Salt Lake City to Los Angeles. Contrary to orders, he has the train flagged, and then smashes the instruments so that the order cannot be countermanded. This quick aid is the means of saving the life of the little boy, and instead of a reprimand the dispatcher is congratulated. A subtitle toward the end would help the clarity of the plot. J. P. McGowan is the director. Helen Holmes, Master Billy Gillette, William Brunton, Leo D. Maloney, and G. A. Williams comprise the cast.

Through the Centuries (Selig, Feb. 17).—This is a vivid story of reincarnation told in one reel. It will be hard to find a stronger or better pictured subject of the length of one reel. The scenario is by L. J. Withers and has been produced on the screen by Fred M. Winter. It is difficult to know to which of these two men belongs the greatest praise. The strength of the offering is its plot, although Harold Lockwood, Henry W. Otto, and Mabel Van Buren in the leads have done everything in their artistic power to interpret the film. The plot gives us a strange contrast of the modern and the ancient. An Egyptian princess awakes out of a tomb by two American archaeologists on an expedition in Africa. The princess is only suffering from suspended animation, and she is easily resuscitated. How they manage to converse is not explained, but will

probably not need explanation, for there is such startling novelty in the film, such entrancing interest in it from the very start where the explorers are wending through the desert sands until the end that the improbability, nay impossibility of it now or ever, will not detract one whit from the attention the film will command. They find a parchment in her clothes, which they slowly translate, and that shows them how the princess in the Egyptian day loved one of two, how her lover was slain by the other, and how she immured herself during all those centuries. A vision appears to one of the explorers during the night, and warns him that he is the soul of the man who slew the other, come back to earth. He at once leaves the camp, to show his companion, the slain lover of former ages, that increased civilization has bettered and changed the human animal. However absurd all this may seem, it is based on a number of theories, well known, and in spite of its supernatural aspect holds the spectator in credulous spell during the whole of this interesting, well photographed, costumed, and prettily and appropriately set play.

Sawdust and Salome (Vitagraph, Feb. 16).—This is a one-reel drama with material and strength enough for a feature. There is a very rapid synopsis of scenes which is necessary to put all the material onto the screen within the allotted number of feet. Clear and pleasant photography are of large help to Van Dyke Brooke, the director, who has, by means of excellent constructive features, placed the story in celluloid in a highly comprehensible and interesting way. The author is Valentine Fulton. The circus rider is Norma Talmadge, who captivates the action of wealth, Leo Delaney. He takes her home, where her plebeian origin is not to the liking of his father, Van Dyke Brooke. At a fancy dress ball Ada Gifford, society belle, does a Salome dance, at which the ex-circus rider decides that the clean sawdust of the circus ring is better than the atmosphere of confections of the modern dances, William Shea, Louise Beaudet, and Jane Fearnley are the others in the cast.

Rambles in Old France (Pathe, Feb. 17).—This is a photographic trip to the ancient city of Bruges, France, where the old-fashioned thoroughfares and domiciles of this Renaissance style are shown by means of camera work that is a photographic pleasure. It contains the spirit and brilliancy of this ancient town with all its local color. On the same length with Whittier's *Balcony Buds*.

Getting Even (Lubin, Feb. 17).—This is a short farce-comedy full of snap, dash, and zinger. The camera work is excellent. Frank C. Griffin is the author, with A. D. Hotelling as the producer. Jerry Hevener, Raymond McKee, Hazel Smith, Frances Ne Moyer, and Marcette Ne Moyer are the cast. The two heroes go a joy riding in an automobile, and take two lovely ladies along. The man who has the money leaves, whereas the other is relieved of his watch by the owner-chauffeur. To revenge himself, the latter arranges to have the other locked up on a false charge of pocketbook snatching. On a length with *An Innocent Victim*.

"IN THE OLD ATTIC"—Drama
He finds the toys belonging to his dead son. Bound and gagged by robbers and left in the attic, he is found by his grandchild, who releases him. He takes the boy and his mother to his heart and home. CHARLES KENT, S. RANKIN DREW, CARLOTTA DE FELICE and GEORGE STEWART are the cast.

Monday, Feb. 23

"DOCTOR POLLY"—Comedy-Drama
Two-Part Special Feature
She leads the nervous young man to believe she is a ghost. Her remedy proves a success and he becomes her patient for life. LILLIAN WALKER and WALLIE VAN essay the leads.

Tuesday, Feb. 24

"THE HERO" } Comedy and
"CRAWFISHING" } Educational

Wednesday, Feb. 25

1. Pursued by a desperate villain, HUGHIE MACK drops the bomb into the ice-pitcher and saves NORMA TALMADGE. She does not know about the joke, but he does. 2. A very catchy Swedish industry.

"THE OLD OAK'S SECRET"—Drama
It reveals the will, which makes two loving hearts happy. The designing adventurer is foiled and the rightful heir comes into his own.

Thursday, Feb. 26

"A CHANGE IN BAGGAGE CHECKS"—Comedy
BUNNY gets FLORA FINCH'S clothes and she gets his. She makes a hit in his and he in hers. They now carry their clothes in the same trunk. As a team they are the biggest kind of a hit.

Friday, Feb. 27

"THE DRUDGE"—Special Two-Part Feature
Her first marriage is a mistake. For the sake of her child she proves faithful to her vow. Fortunately she is enabled to enjoy the love and happiness she had only dreamed of. DONOTHY KELLY, S. RANKIN DREW, WILLIAM HUMPHREY and BOBBY CONNELLY, constitute a strong cast.

Saturday, Feb. 28

SIX-A-WEEK

"BUFFALO JIM"—Western Drama
"THE SACRIFICE OF KATHLEEN"—Drama—
Two-Part Special Feature

Monday, March 2

Tuesday, March 3

"A PAIR OF FRAUDS"—Comedy
"SILENT TRAILS" } Poetic Drama and Scenic
"SCENES IN NORLAND" }
"THE SPEEDERS' REVENGE"—Comedy
"AN OFFICER AND A GENTLEMAN"—Military Drama
Two-Part Special Feature

Wednesday, March 4

Thursday, March 5

Friday, March 6

Saturday, March 7

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"IN THE GAMBLER'S WEB"—Drama, Special in 3 Reels
"HIS WIFE"—Drama, Special in 2 Reels

Wednesday, March 4th

Thursday, March 5th

"SEALED ORDERS"—Drama, Special in 2 Reels
"THE TWO ROSES"—Drama, Special in 2 Reels

Wednesday, February 25th

Thursday, February 26th

"A DESPERATE CHANCE"—Drama
"COON TOWN SUFFRAGETTES"—Comedy

Friday, February 27th

Saturday, February 28th

"FATHER'S TEMPER"—Comedy
"THE BEST MAN"—Comedy

Tuesday, March 3rd

Tuesday, March 3rd

"THAT TERRIBLE KID"—Comedy

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